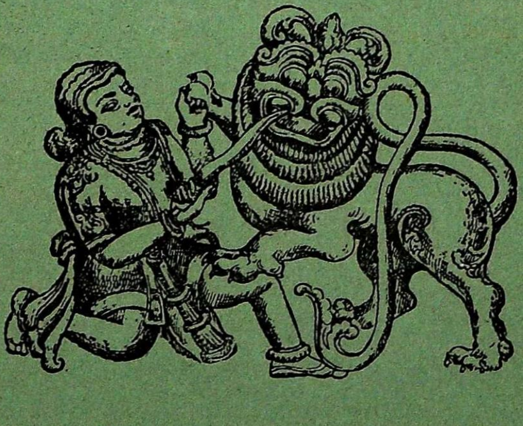
Vol. XXXVII No. 2

The Quarterly Journal of the Mythic Society



OCTOBER 1946

PUBLISHED BY THE MYTHIC SOCIETY
AT THE DALY MEMORIAL HALL, CENOTAPH ROAD, BANGALORE CITY.

America $ 1·30 India Rs. 2-8-0 Foreign 4 Sh. 8d

CONTENTS

PAGES

Certain Basic Principles in Indian Temple Architecture
By P. Sama Rao, B.A., B.L. ... 61—67

Karma and Reincarnation in Classical Sanskrit Literature
By H. G. Narahari, M.A., M.Litt. ... 68—71

Ṛgvedic Theory of Inspiration
By P. S. Shastri, M.A. ... 72—91

A Supernatural Phenomenon
By Dr. Narendra Nath Law, M.A., Ph.D. ... 92—95

Reviews :

Speeches of His Highness Sri Jaya Chamaraja Wadiyar Bahadur; Annual Reports of the Mysore Archæological Department for the years 1943 and 1944; Annual Bibliography of Indian Archæology, Vol. XIII and XIV; South Indian Inscriptions. Vol. XII; A New History of the Indian People, Vol. VI; Ujjayini in Ancient India; Pre-Vedic Times to Vijayanagara; Maria Murder and Suicide; The Agaria; Folk-Tales of Mahakosala; Folk-Songs of the Maikal Hills; Broken Silence: Abdul Baba's Grandson; Kama Sutras; The Art of Love in Orient; Urban Morals in Ancient India: Soundaryalahari; Javadwipa; Borobudur; Ramayana in Stone; Adventures with Evil Spirits; Varahamihira's Brihat Samhita: Rudradasa's Chandralekha; Sri Mudgala Puranantargata Ganesha Stotra; Mimamsaslokavarttika of Kumarila Bhatta: and Suvarnasapti Sastra. ... ... 96—122

THE SHRINE OF WISDOM
A QUARTERLY REVIEW
DEVOTED TO
SYNTHETIC PHILOSOPHY, RELIGION & MYSTICISM.
Annual Subscription 5/- post free. Single copy 1/3 each.
BRYNBUGEILYDD,
Harlech. N. Wales.

SOME GOVERNMENT PUBLICATIONS OF INTEREST

No.	Title	Price Rs.	A.	P.
1.	Speeches by H. H. the late Maharaja of Mysore Vol. I	1	10	0
2.	Speeches by H. H. the late Maharaja of Mysore Vol. II	1	8	0
3.	Speeches by H. H. the late Yuvaraja of Mysore...	2	0	0
4.	Speeches by Sir Mirza M. Ismail Vol. I ...	3	0	0
5.	Do do Vol. II ...	3	0	0
6.	Do do Vol. III ...	3	0	0
7.	Do do Vol. IV ...	3		0
8.	Wilks' History of Mysore, Part I ...	7	8	0
9.	Do do Part II ...	7	8	0
10.	Mysore Gazetteer, Vol. I. Descriptive ...	2	0	0
11.	Do do II. Part I Historical ...	1	8	0
12.	Do do II. Part II Historical ...	2	8	0
13.	Do do II. Part III Mediaeval ...	2	8	0
14.	Do do II. Part V—Modern ...	2	8	0
15.	Do do III. Economic ...	2	0	0
16.	Do do IV. Administrative ...	3	0	0
17.	Do do V. Gazetteer ...	5	0	0
	(Nos. 10–17) Full set Rs. 15			
18.	Constitutional Reform in Mysore—Report of the Committee	1	0	0
19.	Dissenting Minutes to the Report of the Committee on the Constitutional Reform ...	2	8	0
20.	Constitutional Reform in Mysore—Report of the Delimitation Committee ...	0	12	0
21.	Village Uplift in Mysore ...	0	4	0
22.	Spend your holidays in Brindavan ...	0	4	0
23.	Representative Assembly Manual ...	0	12	0
24.	Legislative Council Manual ...	0	12	0
25.	Report on Women's Rights under Hindu Law ...	0	12	0
26.	Report of the Committee on Prison Reforms in Mysore, 1941	1	0	0

(POSTAGE EXTRA)

Copies available at :

THE GOVERNMENT CENTRAL BOOK DEPOT

BANGALORE

NOTICE

The Mythic Society having been registered as an Associate Society of the Royal Asiatic Society of Great Britain and Ireland, Rule 105 of the Rules of that Society governing the privileges of Members of Associate Societies is published for information :—

Rule 105.—Members of the Asiatic Society of Bengal and of Branches and Associate Societies are entitled, while on furlough or otherwise temporarily resident within the limits of Great Britain and Ireland, to the use of the Library as Non-resident Members, and to attend the Meeting of the Society other than special General Meetings; and in the case of any Member of any Society aforesaid applying for election as a Member of the Royal Asiatic Society, nomination as laid down in Rule 4 shall not be necessary.

S. SRIKANTAYA
General Secretary and Treasurer.

THE ARYAN PATH

Editor: SOPHIA WADIA

STANDS FOR IDEALISTIC AND CULTURAL AIMS

IDEALS free from Sectarianism. DISCUSSIONS free from Politics.
CULTURE free from National or Racial Bias.

PRINCIPAL CONTENTS FOR JULY

GREAT IDEAS: Sayings of Muhammad
A World Co operative Democracy ... JAMES P. WARBASSE
The Christian Socialism of Maurice and Kingsley ... GUY KENDALL
Figs for Hunger ... BHABANI BHATTACHARYA
Switzerland's Contribution to European Civilisation ... E. K. BRAMSTEDT
The Food of Paradise ... JOSIAH OLDFIELD

Annual Subscription Rs. 6. *Single Copy As. 12.*

Editorial Office; "Aryasangha," Malabar Hill, Bombay.

Managerial Office: "Ganpule Building," Raopura, Baroda.

The
Quarterly Journal
of the
Mythic Society

Vol. XXXVII] OCTOBER 1946 [No. 2

CERTAIN BASIC PRINCIPLES IN INDIAN TEMPLE ARCHITECTURE

BY P. SAMA RAO, B.A., B.L.

ARCHITECTURE means and includes any edifices built of the materials locally available for the housing of Gods, men and their religious saints; sometimes they are the monuments of memorable historic events and masoleums of the cherished dead. There are characteristic differences in the form and style according to the purposes for which they were meant.

The Hindu was a philosopher first and an artist next. He regulated his entire life into securing spiritual benefit for his soul. So he directed himself to the pleasure of his household God, whom he considered as the representative of the Universal One. That way he was extremely religious and unsecular. This unshakable belief in the Divinity determined his art and outlook on life. The resultant quality of his productions was immaterial and never troubled him. He believed in Sukracharya's injunction, "Better an awkward divinity rather than a pretty personality" as his art ideal. His ideal life consisted of sacrifices that formed the essence of his artistic endeavour. His art was therefore executed

on a dedication of his *Iṣtadēvata* who acted as a mediator, as it were, between him and the Universal Spirit. Therefore, all Indian art was generally anonymous. But although the artist's name is not available for cherishing him in our memory, his work has survived to evidence his devoutness, sacrifice and endeavour to reach the God-head. The artists that sculptured the Elephanta, the Ellora, the Sānchi gates and the railings at Amarāvati, and painted the frescos at Ajantā, Bāgh and Siguriya must have partaken the very qualities of their gods for the attainment of that perfection that is in them. Browning in an oriental vein celebrates this annihilation in his Apt Vogler. Ethel Mannin's 'Pilgrims' and 'Ragged Banners' elucidate this principle of sacrifice in the form of Novel. Ruskin attributes the inferiority of modern productions to artist's faithless relationship to God:

> " We treat God with irreverence by banishing Him from our thoughts, not by referring to His will on slight occasions. ......There is nothing so small but that we may honour God by asking His guidance of it or insult Him by taking it into our own hands; and what is true of the Deity is equally true of His revelation........The snow, the vapour, and the stormy wind fulfil His word. Are our acts and thoughts lighter and wilder than these—that we should forget it ? "

Hindu spiritual texts like the Agni Purāṇa advocate the invocation of the *Iṣtadēvata* for guidance before any piece of art is undertaken. Classical poets like Milton. Homer, Euripedes etc. often resorted to this invocation. It becomes fruitful of good only when the deity is adored in a spirit of perfection, His very own. That is why it is declared that in order that Visvakarman's designs may be fully reflected in their purity in the artist's mind, it has to be like a perfect mirror. It can never attain that perfection unless and until it becomes perfectly detached in that static harmonious equillibrium of its own, which in the language of the Gita, is compared to a flame burning steadily in a windless night.

"*Dēvō bhūtvā dēvam yājet*" (become God to worship God) must be the artist's everyday principle. Thus the artist becomes

but a vehicle or channel for the passage of ideas from a divine world to this physical earth.

The psychology of an artist's mind is correctly set out in an earlier Upaniṣad: (*cf.* Brihadāraṅyaka.)

> " For just as one who dallies with a beloved wife has no consciousness of outer or inner, so the spirit also, dallying with the self, whose essence is knowledge, has no consciousness of outer or inner."

Sculpture and painting are often the necessary adjuncts to Indian Temple Architecture. No Indian temple worthy of notice has dispensed with either, and in its excellent example both are found. A temple was deemed a limited universe over which the All-Comprehensive presided, having made it His earthly home. So all emotions irrespective of their quality were depicted, and all curios, in the shape of manuscripts, books, and ritualistic materials housed therein. Since God is everyone's property his house, the temple, formed a public resort for self instruction and edification. Most ancient manuscripts and historical curios are thus to be found in the Buddhist monastories in the Himālayas The temple was therefore the public museum, and the public school in ancient days. But the sculpture and paintings prescribed for decorative purposes for human habitations were limited in scope of subject-matter. A human dwelling must perforce be a heaven of peace and goodwill. So disruptive emotions such as grief, anger, envy, fear, etc. were expressly prohibited depiction by Hindu texts. Construction of turrets or domes were also forbidden, perhaps, for the reason they were considered appropriate only to temples, which were the dwelling houses of gods. But their existence in the Hindu palaces at Udaipur, Gwalior, Jeypore etc. may be the outcome of the Hindu belief that the king was a viceroy of God, and on that account permitted to have them.

In thinking of Indian architecture one cannot forget the ideals the architect sets before himself. He strove to become another Viśvakarma. In both the religious and secular there was an imitation of heavenly patterns. Lanka as well as Ayodhya are

said to have been fashioned by him after the heavenly cities. It is alluded to in the Mahābhārata that Viśvakarma himself had designed and built the illusory palace of the Pāṇḍavas which humiliated Suyodhana at the Rājasuya Yāgam. With this ideal of a heavenly city before them, it is no wonder that people built temples at fabulous cost and energy, stunningly extravagant in the eyes of the mercenary western-minded. Steeped in Vedic lore, and brimful of the spirit of sacrifice, nothing seemed sufficient or adequate in their pursuit to please their gods, who were the bestowers of all happiness and prosperity. Even according to Ruskin, it is this sacrifice that pleased God most and secured tenfold blessings in return. Much more than the cost and labour, it is this sacrifice and spirit of love that is the basis of the Tāj, a Love's Dream fashioned out of marble. Ruskin reasons out;

> "And the less valuable offering was rejected, not because it did not image christ, nor fulfil the purposes of sacrifice, but because it indicated a feeling that would grudge the best of its possessions to Him who gave them; and because it was a bold dishonouring of God in the sight of man. Whence it may be infallibly concluded that in whatever offerings we may now see reason to present unto God, a condition of their acceptableness will be now as it was then, that they should be the best of their kind.
>
> ❖ ❖ ❖
>
> "And let us not now lose sight of this broad and unabrogated principle—I might say, incapable of being abrogated, so long as men receive earthly gifts from God. Of all that they have, His tithe must be rendered to Him, or in so far as and in so much He is forgotten; of the skill and of the treasure, of the strength and of the mind, of the time and of the toil, offering must be made reverently; . . . . There can be no excuse accepted because the Deity does not now visibly dwell in His temple; if He is invisible it is only through our failing faith; nor any excuse because other calls are more immediate or more sacred; this ought to be done, and not the other left undone."

Indian Temple Architecture may be divided primarily, according to style, into (a) The Indo-Āryan or the Āryāvartha, (b) The Dravidian, and (c) The Cālukyan or the Hoysala, the hybrid of (a) and (b). Geographically the Indo-Āryan prevailed in Northern India, while the other two in Southern India. The third classification obtainable in the Deccan and in Mysore State sprang into existence in the eleventh century A.D. and achieved its best results by the end of the thirteenth century. Charming vestiges of this style could be seen in their perfect examples at Halebid, Belur and Somanāthapur. Its distinctive features are star-designed or polygonal high plinths, and overmassing of decorative sculpture all around the superstructure. There is also this conspicuous absence of any tall tower over the Holy of the Holies, as in other styles.

The Āryāvartha Style. Although Hinduism is older than and is the original of Buddhism, it did not express itself in the form of stone temples till Buddhism having taken on its Mahāyāna phase began to decay. In the active rivalry to over-reach and eclipse each other Hindu temples came into existence. Historically the Buddhists were the 'first Indian builders and carvers in stone.' The original Āryans who swarmed Hindustan were not a stationary horde. They were ever on the move for fresh pastures for their cattle. They had therefore neither the incentive nor any desire to perpetuate their gods or provide any earthly homes for them in stone. But on the advent of Buddhism monasteries or caityas had to be built for the housing of the monks and enshrining the remains of Buddha which were believed to be efficacious in curing physical ills. Further, Buddhism had a better spell and attraction for the commonality than Hinduism which had been advocating mostly *Jñāna mārga* for the attainment of *Mukti*. The beginnings of any Indo-Āryan stone architecture that have survived from the pre-christian era are the dolmens which may safely be said to be the fore-runners of the elaborated Buddhist caityas or halls. But on the sprouting of Buddhism and its desire to eclipse Hinduism, the architectural forms improved into two types, namely, the Vimāna and the Stupa. These had their beginnings in the easily-to-be moulded brick structures. *Vide*, the Tomb at Sānchi dated about

the fifth Century A.D. As time went on, the architecture or rather the carvings on or out of stone became close translations of their wooden prototypes. The toraṇams and railings at Sanchi and Amarāvathi are the best examples that way. The railings, simple and pure, not any necesary adjuncts to architecture but were provided in the belief that they were efficacious in warding off evil spirits from trespassing into the holy precincts. The Āryāvartha style was evolved from the Buddhistic stupa while the Dravidian from the Buddhistic monastery or the caitya pattern.

The Indo-Āryan temple consists essentially of a rectangular cell which enshrines the image, and a curvilinear steeple or tower with vertical ribs by which it is surmounted. A porch or a nave is generally added in front of the doorway of the cell, but this is not essential. The Sikhara is capped with an Āmalaka or a huge ribbed stone "of flattened circular cushion form, with a stone vase above it". In lay tongue, some of these Indo-Āryan temples are called pagodas. Brick temple at Bhotagan (4th. C), Vaiṣṇava temple at Aihole (7th. C), Parasurām and Mukteswar temples at Bhuvaneśvar (7th to 8th C), Khajaraho temples (10. C.) Puri temple (12th. C), the Jain Temple at Mount Abu (10th. C), and the monolithic Jain towers of victory dated about the 15th C. are the best examples of this kind.

The Dravidian Style. In the Dravidian style the distinguishing feature is its great tower, which is horizontally divided into terraces and "capped over by a roof of either the barrel form of the old caitya type or a globular dome." The *kalasams* are either of the umbrella or of the spherical form. The dome is usually ribbed in imitation of the elastic bent bamboo, and is designed in the form of either an "inverted lotus moulding or calyx beneath." These designs are symbolic of S'anthi (Peace) and perfection. The earliest examples of this style are the Rathas at Mamallapuram (7th C). The rock-cut temples at Ellora belong to the later half of the eighth Century together with the equally beautiful Jain Indra Sabha, therein.

The Dravidian temple architecture entered into a second phase about the middle of the fourteenth Century. It became elaborated

into close imitation of the earlier wooden forms. The most characteristic feature of this improvment resulted in pillared halls (open caves as at Vellore) or separate choultries or mantapas round about the main shrine. The tempels at Madura and Ramesvaram, are the best examples of this type. The halls are roofed over with horizontal slabs of stone, and have most elegant cornices with a "double flexure, supported on delicate pseudo-wooden transoms"; the pillars though monolithic are often of componnd design, and may be combined with figures of yālis, rearing horses, Gods or S'aktis, warriors, dancing girls and other motiffs. This style culminate at Hampi (Vizanagara) and Tadpatri in the sixteenth century.

But there is, however, an isolated style of temple building in Kashmir (8th to 13th C.) which is patly derived from the western classical models. This is the Gothic style with pointed arches. The temple of the Sun at Marthand built by Lalitāditya in the second century is the unique instance of this gothic pattern. This style has not however survived in Kashmir as the later examples were mostly influenced by Musulman architecture· But in Nepal, a sister Himālayan province, the old Buddhistic traditions seem to have been rigorously kept up even to the present day.

What is said of the Western Church architects by Ruskin is truer of the Indian builders and artists ;

> "They have taken with them to the grave, their powers their honours, and their errors ; but they have left us their admiration."

These Indian architects, sculptors and painters having grasped like Hokusai the mystery of things, must be deemed milestones on the onward march of humanity to Eternity.

KARMA AND REINCARNATION IN CLASSICAL SANSKRIT LITERATURE*

BY H. G. NARAHARI, M.A., M.LITT.

IT cannot be said of the Classical Sanskrit texts that they are quite unaware of the regular theory of Karma clearly mentioned for the first time in the older Upaniṣads and adopted later by the Epics, Purāṇas and all subsequent literature in India. Full knowledge of it is clearly shown on occasions too numerous to count. Speaking of Dilīpa in the *Raghuvaṁs'a*, Kālidāsa says that his endeavours could be inferred by their results as antenatal impressions are by their consequences in this birth (*phalānumeyāḥ prārambhās saṁskārā prāktanāḥ iva*).[1] If Indumatī died premature, it was because. in her previous existence, she, induced by Indra, had disturbed the penance of the sage Tṛṇabindu who cursed her for her intrusion;[2] and, when abandoned by Rāma, Sītā curses herself saying that her misfortune came out of her own misdeeds in the past (*janmāntarapātakānāṁ vipākaḥ*).[3] That S'akuntalā was repudiated by Duṣyanta was only the fruition of her own bad conduct in the past (*suariappaḍibandhaam purākidaṁ tesu diahesu pariṇāmāhimuhaṁ asi*).[4] So also Māgha lays down that actions are followed by results (*kriyāphalānīva sunīti bhājām*),[5] and that in the fall of a fool there is no other agency but his own vice (*nijadoṣeṇa kudhīr vinas'yati*).[6]

Yet it is not infrequently that the law of Karma is seen in these texts to remain no longer an iron law and a good number of methods are pointed out whereby escape is sought from what is otherwise deemed inevitable. To get rid of one's sins it does not

---

* Paper read at the XIII All-India Oriental Conference, Nagpur. October, 1946.

1. *Raghuvaṁs'a*. 1—20,
2. *Ibid*. VIII, 80—82.
3. *Ibid*. XIV, 62.
4. *Abhijñānas'akuntalā*, Act. VII.
5. *S'is'upālavadha*, III, 26.
6. *Ibid*. XVI, 35.

always seem to be necessary to work out their penalty. The sight of the holy as well as the grace of the God destroy sin. The other gods who had gone to Viṣṇu with the request that he should devise means of freeing them from the ravages of Rāvaṇa tell him that He is there only to favour and bless humanity (*lokānugraha evaikohetuste janmakarmaṇiah*),[7] that even if one remembers Him, the man is purified (*kevalaṁ smaraṇenaiva punāsi puruṣam*),[8] and that He can bring about freedom from rebirth (*abhūyas sannivṛttaye*).[9] That Ahalyā was able to regain her human form by the very touch of Rāma's feet proves the same thing.[10] The same idea of the grace of God purifying one from sin prevails also in Māgha where we are told that the sight of the holy destroys sin. When Nārada comes on a visit to S'rī Kṛṣṇa, living in Vasudeva's house, the latter tells him [11].

हरत्यघं संप्रात हेतुरेष्यतः शुभस्य पूर्वाचरितैः कृतं शुभैः ।
शरीरभाजां भवदीयदर्शनं व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥
विलोकनेनैव तवामुना मुने
कृतः कृतार्थोऽस्मि निबार्हितांहसा ॥

Holy places also seem to have the power of purifying people. We thus read of Duṣyanta hoping to purifying himself by visiting the sacred hermitage of Kaṇva (*puṇyās'ramadars'anena tāvadātmānaṁ punīmahe*);[12] and in the *S'is'upālavadha*[13] the waters of the Yamunā are said to possess the power of taking away the sins of the bather therein.

The idea of transference of sin from one to another also prevails in this literature. The faults of the subjects fall on the King, and his own misdeeds mean absence of material prosperity

---

7. *Raghuvaṁs'a*, X. 31.
8. *Ibid*. X. 29.
9. *Ibid*. X, 27 ; *cf*. *S'is'upālavadha*. XIX. 86.
10. *Raghuvaṁs'a*, XI, 33—34.
11. *S'is'upālavadha*. I, 26, 29.
12. *Abhijñānas'ākuntala* Act. I.
13. *S'is'upālavadha*, XII, 67.

in the state. Duṣyanta who has to be thus vigilant of the activities of his subjects complains that, with the misery brought on him by S'akuntalā being taken away from him, he is absent-minded and unable to attend to his duty (*prajāsu kaḥ kena pathā prayātītyas'eṣato veditumasti s'aktiḥ*) ;[14] and when he hears that there is a message from Kaṇva to him, he wonders whether through his misdeeds, the creepers and trees in the penance-grove of Kaṇva have stopped putting forth flowers and fruits (*āhosvit prasavomamāpacaritair viṣṭambhito vīrudhām*).[15]

The rare phenomenon of manifold punishment for a sin once committed, the sinner reaping the consequences in all succeeding lives, which we find in the *Mahābhārata* [16] seems to recur even in the classics as, for instance, we read of S'iśupāla,[17] opponent of Kṛṣṇa, following him from two earlier incarnations, as Hiraṇyakaśipu when he was Nṛsimha and as Rāvaṇa when he was Rāma.

Other beliefs in this literature are that the tie of husband and wife is unbreakable even after death and that the wife follows the husband in all births, [18] that, to go to heaven one need no change the present body as in the case of Dilīpa and Duṣyanta who went all the way to heaven to help Indra in his battles,[19] and that even those who can claim no special ethical right can go away to the other world never to return as in the case of Indumati who, Aja felt, went away from him to heaven never to come back (*paralokamasannivṛttaye gatā*).[20] Perhaps the most refreshing of the modifications we find in classical literature is the effort made

---

14. *Abhijñānas'akuntala* Act. VI.
15. *Ibid.* Act. V. Verse 9.
16. See my paper *Karma and Reincarnation in the Mahābhārata. Annals of the Bhandarkar Oriental Research Institute*, Poona. Vol. XXVII Pp. 102-113.
17. *S'is'upālavadha*, I. 48, 49, 68, 69.
18. *Ibid.* I. 72; XVIII, 60—61.
19. *Raghuvams'a*, I. 75 ff; *Abhijñānas'akuntala*, Act VI.
20. *Raghuvams'a*, VIII. 49; this may be a remark of Aja while in acute distress and despair, but is nevertheless true to life. In spite of our belief in the theory of Karma we cannot recognise in ordinary life our relatives in an earlier incarnation.

quite often to minimise the terrors of destiny whose power we are told often is either equal to human effort or even less than it.[21] The idea is very prevalent in the anthologies which eulogise both. It should be of interest in this context to note a late work on grammar, called *Daiva*[22] which has a commentary called *puruṣakāra.* The work actually derives its name from its author whose name is *Deva*; but the commentator tries a pun in giving peculiar name to his gloss. His idea appears to be that even as his commentary is essential for understanding the text, so also in all enterprises fate and human effort go hand in hand.

---

21. S'*is'upālavadha* 11, 86, 32; *Abhijnānas'akuntala*, Act I, Act IV etc.
22. Printed in the Trivandrum Sanskrit Series.

Visva-Bharati Research Publications

(A) **MAHAYANAVIMSAKA OF NAGARJUNA** :—Edited by VIDHUSHEKHARA BHATTACHARYA, Reconstructed Sanskrit Text, the Tibetan and the Chinese versions with an English translation.

The book deals with the general conception of the Mahāyāna Buddhism and represents the views that are common to Vijñānavāda and Sunyavāda. **Rs. 5-0-0** Postage extra.

(B) **MODERN MOVEMENTS IN ISLAM** :—By DR. JULIUS GERMANUS Late Nizam Professor of Islamic Studies, Visva-Bharati.

The monograph makes a rapid survey of new movements in the Islamic world and deals with the cultural, social, religious and political forces at work in Turkey, Arabia and Iran. **Re. 1-0-0**, Postage extra.

Available at—

General Office, Visva-Bharati,
SANTINIKETAN, P. O. (Bengal).

RIGVEDIC THEORY OF INSPIRATION

By P. S. Shastri, M.A.

Philosophy, Fine Arts, and Religion—truth, beauty, and goodness—are the three branches of culture. Philosophy supplies the dialectic and the rationale of the other two. Poetry is the essence of Fine Art, in that it has all the elements of the other arts in it. Religion is the creation of poetry. Poetry universalises our ideas, sustains our imagination and expands our personality to such a degree that we lose ourselves in it. It is the imaginative interpretation of life, and hence of morals. The poetic spirit is receptive, takes up the empirical and transmutes it into the transcendental.

Pure poetry enkindles us completely, inducing a kind of supreme consciousness, where we become intensely conscious of life and reality. It 'illumines the darkest recesses of human experience',[1] for it is the translation of a vision.

The vision cannot be reproduced faithfully, as it is too big to be restricted in the cloathing of language. It escapes the human grasp and we have only an inkling of it in great poetry. 'An atmosphere of infinite suggestion hovers round the best poetry', to carry us away from the part to the whole. It is the unity of impression, that suggests and carries us beyond. And in this total impression we have the 'satisfying imaginative experience';[2] we find our true essence, for 'the general substance of poetry is absolutely identical with that of moral life and action, of other arts, and of the higher kinds of philosophy'.[3]

The poet experiences a vision and gives us a nearest approach to it. This vision does not come whenever he wants it and hence

---

1. A. C. Bradley: "Inspiration" included in 'A Miscellany.' The main theory of Inspiration as expounded here, owes its central doctrine to this lecture of A. C. Bradley, and to the same author's "Poetry for Poetry's sake" included in his Oxford lectures on Poetry.
2. A. C. Bradley: "Poetry for Poetry's sake".
3. *Ibid.*

arises a lot of difference between poems composed under the stress of inspiration, and those done otherwise. Wordsworth offers a classic example of this. This experience of the vision is beyond the finite consciousness of the individual, a being 'occupying a given position in space and time, and having feelings and desires due to that position.'[4] It is non-spatial and non-temporal alike. 'It comes we know not whence. It will not speak at our bidding, nor answer in our language. It is not our servant; it is our master.'[5] Yet we feel our true self in it. This concrete individuality constitutes the essence of the poetic spirit.

The poet is a *Krānta darśī*. He sees into the inner life of things, and familiarises the unfamiliar. Keen and penetrating observation, finer and more delicate susceptibility, and vivid imagination aided by boldness and simplicity of utterance are some of the supreme gifts of a poet. Everything the poet observes or experiences passes through and is winnowed by imagination, and a translation of the vision is revealed to us.

The seer understands with excellent comprehension the praise that is addressed to the God—"*Ṛṣiḥ Stoma Ċiketa vāmayā*" (8.9.7). He sees the hymn in his vision—"*Yuvābhyām prati stomā adṛkṣata*" (8·5.). The purpose of the poet is to be a medium of uttering these visions—"*Kavir gīrbhiḥ Kāvyenā Kaviḥ san*" (9.96.17.). Imaginative and descriptive touches to the revealed vision are expressed in the poems. Since he has the direct apprehension of reality, and since he finds his truest self in it when he is inspired, he is able to universalise his self and experience everything. He can place himself in the situation of any other. In short, a poet has no individual personality of his own, but that of the greater and the truer self, that can comprehened all—"*Kaviḥ Kāvyenāsi Viśvavit*" (X.91.3.). He has a finer and truer feeling, and a deeper vision. He becomes a poet precisely because he can discern the Ideal world under and within the Actual. The eye and the heart govern his existence, besides the vigour of a resolute force. So he is enabled to speak to men with power by being more a man

4. A. C. Bradley; "Poetry for Poetry's sake".
5. *Ibid.*

than the rest. It is the inspiration that gives him the power, the strength, and the intensity. It carries the stamp of authority with it. The soul of man makes its lofty presence felt everywhere. Every word, every idea, breathes the vital chord, the life as it were. It is the greater or the truer vital principle that speaks to others through the medium of poetry or any other species of art. Being possessed of the super-human power, the great poet feels he is being dictated. Certain inaudible sounds enter his cavity and slowly does he clothe them in a language. Hence, it is that all great art is revelation, a release of the latent and the hidden. The latent opens fresh vistas, a peep into which brings to light innumerable strange affairs. Inspiration being aided by *pratibhā*, *Vyutpatti* and *abhyāsa*—genius, talent and exercise—set free the infinite lustres of an unknown region.

Poetry is revelation. The primary gift of a poet is the supreme faculty of perceiving vividly, what others do not. Tauta Bhaṭṭa observes,

> "*Nānṛṣiḥ Kavir ity uktam, Ṛṣiś ca kila darśanāt*
> *Vicitra bhāva dharmānśa, tattva prakhyāca darśanam*
> *Sa tattva darśanād eva śāstreṣu paṭh itaḥ Kaviḥ*
> *Darśanād varnanāc cātha rūdhā loke kavi s'rutiḥ*".

The poet directly, here and now, apprehends reality, and when it passes through imagination and presented to us, it becomes poetry.

This apprehension is largely due to the mysterious influence of inspiration. "It is a divine manifestation, the manifestation of a spiritual being, at once the source and the perfection of nature and humanity."[6] It dawns upon the poet and is given to him. So it is separate and distinct from the poet. But the poet feels himself at home and most happy when he is under its spell. He is active in it and finds complete satisfaction then. We cannot attribute it to the individual, for it is given, and in it he loses himself and finds his true self. This is the actual standpoint of poetry and of religion.

---

6. "Inspiration" *Op. Cit.*

Ancient Hindu thinkers troubled themselves immensely, while discussing whether the Vedas were *Pauruṣeya or Apauruṣeya.* It was a purely theological affair in their hands. But the *apauruṣeyatva* of the Veda must have been once an aesthetic idea, besides many other *mīmāṁsaic* concepts.[7]

" When a man has an idea and if he finds the proper language to express that idea, then that statement is a *pauruṣeya* one; for he alone is responsible for it. The striving on the part of the individual himself, particularises it and binds it in spatial and temporal regions. But when a person in his poetic vision sees some thing, clothed in a language, and expresses that idea in those very words, then that statement really transcends the person's intellect. The poet is only a medium, not the author of that revelation. It is only a poet that can vision a poetic thing and express poetry. Thus from the point of view of true aesthetic doctrine, the poet is not the author. What a poet says transcends him and his limitations." It is "*puruṣa prayatnam vinā prakatī bhūta*', as the Advaitin interprets. This is due to the transcendental nature of inspiration.

'At a later time, there was an attempt at establishing the Vedas as of non-human origin from a purely intellectual point of view, when the idea of the Vedic texts being art had ceased to influence them. As a matter of fact, at this later time, no one who dealt with the Vedic literature as the authority on dharma or truth, worried himself about Ṛgveda and Atharvaṇaveda, which can be called real art. They dealt only with the Yajurveda texts, the Brāhmaṇas and some catch phrases in the Upaniṣads. What came down as real art, as real poetry transcending the limitations of the poet's intellect ceased to be of much interest, and came in into the controversy only in so far as the entire literature inherited from that age had to be taken as a single unit. Thus what mattered

---

7. The theory of *apauruṣeyatva* and of the regularity of *Varṇa* and other Kramas, have been casually dealt with as referring to aesthetic doctrines in a series of Lectures delivered by Dr. C. Kunhan Raja on 'Poetic Beauty' in January 1942

in the controversy was only the *vidhis* and the *niṣedhas*, and the original idea of the superhuman origin of the Veda was lost sight of in this controversy. The fundamental basis itself was changed. From poetry of a high order, the texts became statements about liturgy and metaphysics.

Poetry is a combination of words, ideas, images, sentiments, emotions and many more things. The intrinsic greatness of a poem does not lie in any one of these taken separately, but in their combination, for they are all created in the inspired mood. The total impression counts much: and when anything is altered, the total impression too changes. And as Dr. Bradley observes " we do it wrong, and we defeat our purposes when we try to bend it to them ;

"We do it wrong, being so majestical,
To offer it the show of violence ;
For it is as the air invulnerable,
And our vain blows malicious mockery."

" It is a spirit ".[8] It refuses to be amended or corrected. It is as it is, and we have to take it so. The poet experienced what he had expressed, and expressed what he had experienced. Man is a vision-making animal. Every human being comes across some violent and unforgettable sensations that are forced on him even against his own will. Those connected with Religion, with Ethics, and with Art are some of the wilder ones in these, and they possess a mysterious authoritative tone, as if they were coming from some superhuman spheres. This is more so in the realm of aesthetics. Beauty is merely the spiritual suggesting itself mentally and sensuously.[9] In all these three spheres of human enterprise " we see reality revealing its personal character. They are parts of a coherent substantial spiritual world."[10] Recejac has the beautiful observation: " If the mind penetrates deeply into the facts of aesthetics, it will find more and more that these

8. Poetry for Poetry's sake.

9. This is an amendment of and improvement over Hegel's dictum. See 'Philosophy of Religion' 2.8.

10. Eucken: *Der Sinn und wert des Lebens* P. 148 Quoted by Miss Evelyn Underhill; *Mysticism* P. 21.

facts are passed upon an ideal identity between the mind itself and things. At a certain point harmony becomes so complete, and the finality so close that it gives us actual emotion. The beautiful then becomes the sublime; living apparition, by which the soul is caught up into the true mystic state, and touches the Absolute. It is scarcely possible to persist in this aesthetic perception without feeling lifted up by it above things and above ourselves in an ontological vision which closely resembles the Absolute of the Mystic."[11] The sense of art carries with it a pleasant feeling to passion, an element of strangeness and terror mingled with an over-powering transcendental joy. A new life breathes into the universe. This apprehension of a deeper reality is revealed to us in a "saving madness" of ecstasy, in the words of Plato. St. Teresa, therefore, observes, "often even the sick come forth from ecstasy healthy and with new strength; for something great is then given to the soul."[12] The subconscious and the powers that lie there always govern the poet and the mystic, who experience a sudden uprush of intuitions or ideas. They seem as if they "come from beyond"; but this is inspiration; "the opening of the sluices, so that these waters of truth in which all life is bathed may rise to the level of consciousness."[13] There is always the three-fold state for the individual in his transcendental vision and experience. There is a sense of the Divine Presence, a lucid vision of the universe, and an automatic activity. In this state there is the apprehension of an undivided unity, and from it spring the sublime works of art. Besides the vision, the individual has at times auditions and voices which are heard only when the mind is in deep absorption without conscious thought. It is this which Wordsworth sang in his lovely lyric over the Daffodils:

> "They flash upon the inward eye
> Which is the bliss of solitude;
> And then my heart with pleasure fills,
> And dances with daffodils."

---

11. Quoted by Miss Evelyn Underhill: P. 21.
12 *Vide* Cap 20, S. 29.
13 Miss E. Underhill P. 63.

This is the "blessed and serene mood", the "vision and faculty divine" which often dawned upon the poet and inspired the lines. There is the irresistible impulse to write as these visions come, and the poet is even made an agent of the utterance. Hence it is that Matthew Arnold observed that Nature not only gave Wordsworth material to write, but also wrote for him. "It is not work, it is listening; it is as if some unknown person were speaking in your ear".[14] Songs of lovely hearing commonly burst up, and the poet is led away in his ecstasy. It is the peculiar characteristic of the poet to receive the revelation, feel it and honour it. Plato recognises in his Ion, the divine nature of inspiration, and is emphatic about the superhuman authorship of poetry; "the authors of those great poems do not attain to excellence through the rules of any art, but they utter their beautiful melodies of verse in a state of inspiration, and, as it were, possessed by a spirit not their own......... Every poet ......is excellent in proportion to the extent of his participation in the divine influence, and the degree in which the muse itself has descended on him......... And thus it appears to me......that these transcendent poems are not human, as the works of men, but divine, as coming from God." This revelation is "not any external message delivered to man from without but a divine afflatus springing from within, the result of inspiration through God-intoxication."[15] The utterance of such inspired moments has a peculiar symphony that cannot be extended. Great poetry is always, in the words of Coleridge, the best words in the best order. The transcendental vision knows full well the proper order of utterance and the poet being only the translator cannot meddle with it; nor can the reader and critic. The standard of style is the proper arrangement of words that cannot be displaced. So the rhetoricians define Sayya, "*Yā s'abdānām parānyaonya maitrī s'ayyā*"[16] The various words therein have a peculiar mutual friendship. Neither the words, nor the order of

---

14. De Musset. Quoted by Presscott, the Poetic Mind, P. 102
15. R. D. Ranade: *Constructive survey of Upaniṣadic Philosophy* P. 9
16. Vidyānātha; *Pratāparudriya*

words, nor the pronunciations and the accent of the Veda can be changed or altered, as the Mīmāmsakas hold; for it is the revelation of God handed over to man according to them—"*dhātāyathā pūrvam akalpayat*" [17]. These ritualists attach much importance to the letter of the law, rather than to the spirit of the law. The sound is eternal and the deity consequently becomes a simple figurehead in the hands of the syllables. 'In Mīmāmsa the emphsis is more on the duty of man while he was alive. Its main concern is the problem of moral order in human society, as this alone brings man into relation with the Universe. This law must be supreme, eternal and true to enable men to carry out his rights and duties. The Universe then must conform to law and not to the wishes of a whimsical creator. Law rises above all human and superhuman intelligences. It can be known only from a transcendent *pramāna*, namely, Veda. In the actual ritual it is the oblation and the sound that are more important than the deity. The deity is really a matter of words.' The purpose of the Veda is merley to ordain the performance of deeds, and prohibit the undesirable activities. The supreme deity only hands over the Veda that existed in a previous *Kalpa.* As such according to the Mimāmsakas the Veda is *apauruṣeya*; and as it is a transcendental book ordering and ordaining law, it cannot be disfigured. The *Advaitins* from the days of Śankara have a very peculiar and quite an original interpretation over the concept of the superhuman origin of the Vedas. They are the source of all knowledge and wisdom, and hence they must originate from Brahman. They have sprung as easily as the breath of man "*Purusa niḥ S'vasavad ayatnotihitatvat pramāṇam vedaḥ*".[19] The case in the utterance of the hymns is recognised here. The sacred text is not at all taken to be a document handed over by God, for they define the concept of *apauruṣeyatva* "*Purusa prayaṭam Vinā prakatibhūta*". It is revealed without any effort on the part

---

17. *R. V.* 10.190
18. Dr. C. Kunhan Raja's Introduction to *Nayaviveka of Bhavanātha Mis'ra.*
19. S'ankara: *Sūtra Bhāṣya*

of the person concerned. The transcendental vision has come and dictates, as it were, to the poet; and the poet hands it over to us as easily as he can. He is but an agent in the hands of the suprasensible force.

Curiously enough it is Keats who stressed these points in recent days, when he said that poetry should "come" as "naturally" as leaves to a tree; and the truths or ideas that come in this manner are called intuitive, which are claimed by Wordsworth and others to be the highest. It is not of the poet's making, for the truth slides into the soul through that transcendental experience softly and quite easily like sleep. And Browning writes:

> " Have I been sure this Christmas Eve,
> God's own Hand did the rainbow weave,
> Whereby the truth from heaven slid
> Into my soul." [20]

This intuitive phase is termed dictation by Blake, and its objects are invention, identity and melody. The concept of Revelation implicitly accepts all these three objects, as they are the distinguishing criteria of inspiration. An urge within compels the poet to write, and "when the cry within says go on, then I go on till the longing is less and the good gone", as Gerald Manley Hopkins observes. He has to obey that voice and put down his poetic experience as it wishes him:

> " But down drop, if it says stop,
> To the all-a-leaf of the tree-top
> And after that off the bough." [21]

Inspiration is a sudden and spontaneous idea. The poet is directly under divine influence. He is possessed by the divine spirit and his emotions are intensely stimulated. It is a purely personal affair, being an inward enlightenment and quickening. It is this conception that makes all great works look transcendental. The greatness varies with the varying degrees of receiving inspiration

---

20. Christmas Eve
21. The Wood Lark

The fullest receptivity makes the work mystical. The whole Vedic literature, from the *advaitic* standpoint, is a document of mystic importance, a document that will initiate its reader or its student into the secrets and mysteries of Reality. It is not a book of Law here. And quite characteristically does S'ankara observe.

> "*S'rautyēdayaḥ anubhavaśca*
> *Yathā sambhavam iha pramāṇam.*
> *Anubhavavasânatvāt brahmajñānasya.*"[22]

in Brahman-realisation it is not the letter of the sacred scripture that is of prime importance; the actual process of realisation, or in the technical language Feeling, is the essential thing, for the individual has to feel the Absolute, must have the experience of Reality. The Vedic texts are aids in this direction. They record the visions and the experiences of the great poets and seers of yore; and as such they serve as beautiful guides. When once this goal is reached, there is no need of the Vedas. They only suggest and direct our activities in the proper channels. And hence an anonymous *advaitin*, as quoted by S'ankara, observes :

> "*Dehâtma pratyayo Yadvat*
> *Pramāṇatvena Kalpitaḥ*
> *Laukikam ṭad vad evedam*
> *Pramāṇam tvā ātma niścayāt*". [23]

The mystics are the pioneers of the spiritual word, that have strived to set free the conscious self which is "imprisoned in the body like an oyster in his shelf[24]." The Veda, which is a record of the seers and poets that have apprehended the Real, initiate us newly to those realms. Then only does one "easily rise out of this world to the sight of true beauty in the other".[25] It is thus that the Veda, primarily Ṛgveda, is considered in earlier times as a work of art, as an aesthetic record of undying value. The rules that are framed by the Mīmāmsakas as to the unchangeable nature

22. *Vedānta Sūtras* 1.1.2
23. *Vedānta Sūtras* 1.1.4

of the letter of the Veda, are imbedded in superstition, in magic; and magic often poses to be the hand-maid of religion, deceiving people in the name of mysticism. All ceremonial religion contains imperatively some elements of magic. Magic, as Evelyn Underhill sums up, "declares the existence of an imponderable 'medium' or 'Universal agent', which is described as beyond the plane of our normal perceptions, yet penetrating and binding up the material world; it postulates simply the limitless power of the disciplined human will; it brings in the doctrine of analogy, of an implicit correspondence between Appearance and Reality."[26] Magic perverts the essential standpoint, and never apprehends the Real. It steps in when reason or rationalism fails. It is a magical authority that has been given to the Veda by the ritualists. The eternality of the sound prohibits them from altering the text. Stamping this superstition on the succeeding generations, thanks to their labours, they were able to hand over the text to the present day even. They could not see any other significance here. The ritualistic interpretation of the Ṛgveda came at a time when the tradition was badly soiled. From the time of its composition every poet of the Ṛgveda thought and was even convinced, that he is a poet first. The hymns appeared to them as literary and artistic piece. In every piece of art the total impression alone can offer a "satisfying imaginative experience." Any alteration in the poem brings in an alteration in the final impression. The idea may be the same and so may be the words; but a new arrangement will spoil the final effect. Andrea del Sarto, known as the faultless painter, has immense technical perfection in his art. Even he refuses to amend or correct the great works of the ancients:

"Somebody remarks
Morello's outline there is wrongly traced,
His hue mistaken; what of that?.........
That arm is wrongly put—and there again,
A fault to pardon in the drawing's lines,

24. Plato, *Phædrus.* S. 250
25. *Ibid.*
26. Mysticism Pp. 154—162

Its body, so to speak: its soul is right,
He means right—that, a child may understand.
Still, what an arm! and I could alter it:
But all the play, the insight and the stretch-
out of me, out of me!.........................
....
And indeed the arm is wrong.
I hardly dare......yet, only you to see,
Give the chalk here—quick, thus the line should go!
Ay, but the soul! he's Rafael! rub it out!"[27]

The paintings of the ancients may be faulty, but yet they possess a mysterious divine spark which will vanish as soon as they are made technically correct. So he has to leave them there, though the outline is faulty. This only implies that the great works of ancients are not uninfallible, but are only beyond correction, being emanations from the divine. In every great work of art the poetic impression or experience largely depends upon all the constituents as they originally are; and even the slightest change brings in an acute and forcible alteration in our attitude and experience. The famons opening line of Endymion "A thing of beauty is a joy for ever" produces in us a peculiar sensation, which is entirely different from that produced by "A thing of beauty is a constant joy". It is exactly this that was the origin of the Mīmāmsaic concept.

The authoritative tone it bears attracts us and holds us captive. About every great poem, we can say with Wordsworth;

" I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more."[28]

Great poetry does not command us, but enthralls us. It flings at us and holds us captive. We willingly enter this sphere and call it

---

27. Andrea del Sarto
28. The Solitary Reaper

our master. We dissociate ourselves from its authorship. It is revelation, pure and simple.

Yâska classifies all the ṛks as indirect addresses, direct addresses and self invocations. Blessings and praises, asservations and imprecations, intention of describing a particular state, apprehension arising from a particular state, censure and praise are some of the motives that impel the seers to compose the songs.[29] And he finally concludes,

> "*Evam Uccāvacair abhiprâyair*
> *Ṛiṣṇâm mantra dṛṣṭayo bhavanti.*"

Seers have the vision of their poetic compositions in this way and with various intentions.

Another important factor that vitiates a liturgical and a purely intellectual interpretation of the concept of *apauruṣeyatva* refers to the question of the Vedic authors. Vedic tradition has supplied us with the authors of almost all the hymns. Only in a few cases, the dialogue hymns and the cosmogonical ones and the like, the authorship is arbitrary ; for here they followed the maxim ;

> "*Yasya vākyam sa ṛṣiḥ*
> *Yā tenocyate sā devatā*".

on the face of it, it is absurd ; for instance, *Purūravas* cannot be the actual author of the very opening stanza of the famous dialogue. Excepting a few, we know the names of all other poets as they were handed down in the times of Arseya Brāhmaṇa and the *Anukramaṇīs*. The ancients paid much attention in preserving the names of the authors ; and we even hear of a *Pratyavāya*, were one to read Ṛgveda without noting the names of the poets, deities and metres of the hymns ;

> "*Aviditvā ṛṣim chandodaivatam Yogam eva ca*
> *Yo'dhyāpayejjaped vāpi pāpīyān jā yatetu saḥ*
> *Ṛṣi chando daivatam brāhmaṇārtham svarādyapi*
> *Aviditvā prayunjāno Mantra Kaṇṭaka Ucyate.*"

---

29. *Nirukta* 7.1—3

The various *Anukramaṇīs* have come into existence only to preserve these things for posterity. On the whole there are roughly some seven hundred authors belonging to three generations in a greater number of cases—as in Vasiṣṭha, S'akti Vāsiṣṭha, and Parāśara S'āktya ; in a few cases there are five generations of poets as in Kuśika Aiśirathi, Gāthi Kauśika, Viśvāmitra Gathina, Madhucchandas Viśvāmitra, and Jetṛ Madhucchandasa. Again there is considerable inter-relation amongst these seers, these authors of the hymns. Gṛtsamada is a S'unahotra, who belongs to the Āngīrasa Gotra ; later he was Gṛtsamada Bhārgava S'aunaka. We have also a S'unahotra Bhāradvāja. Bhṛgu is the son of Varuṇa, while Vasiṣṭha is the child of Mitra and Varuṇa, like Agastya. These poets revealed the songs of their experience. To add to all this we come across a glaringly non-Āryan feature in the eighth book.[30] There are on the whole eight principal families of poets, Āngīrasas, Gṛtsamada, Viśvāmitra, Vāmadeva, Atri, Bhāradvāja, Vasiṣṭha and Kaṇva, of whom the last partakes of a non-Āryan character. The name of Kaṇva does not have the Āryan tinge as those of Vasiṣṭha or Atri. Further we have strange names in the eighth book, some of them being doublets. We hear of a Kaṇva and Praskaṇva, Vatsa and Punarvatsa ; Goṣūkti and Aśvasukti, Puṣṭigu and S'ruṣṭigu. Again Parvata and Nārada, S'aśakarna and Sobhari belong to this family. The famous groups of Medhātithi Medhyātithi, Devātithi, Nāpātithi and Brahmātithi are from this group. Moreover Āngīrasas and Bhārgavas also come in this book, besides most of the poetesses. Strange and rare metres, and double verses called Prāgathas make a profuse appearance. Almost all the *dānastutis* occur here. This attitude and outlook that is safely preserved by tradition carries us back to an actual historic period and in a few cases to a pre-historic period even, when the songs of the Ṛgveda were primarily concerned as the works of divinely inspired poets, who took great pride in announcing their authorship and in acknowledging their masters in poetic craft. The families of poets constituted a sort of a

---

30. Dr. C. Kunhan Raja : "*Vedic authors*" in Rangaswami Iyengar Commemoration Volume pp. 385—391

literary academy and the songs that are compiled in the name of Ṛgveda are the fruits of their poetic experiences.

The compiler of the text of the Ṛgveda has the authors deities and metres clearly in the mind. The longest hymns come first, and the following ones have a gradual decrease in the number of ṛks. The hymn of the father precedes that of the son, and so is the hymn of the chief ṛṣi of the family. If the number of verses written by the son is greater, he will have precedence over his father. Generally every book, excepting the eighth and the ninth have the hymns addressed first to Agni, then to Indra. In the beginning of a new *anuvāka* also this order is adopted. In all the family books the hymns of the chief ṛṣi comes first. But in the fifth we do not hear of Atri till we reach the twenty-seventh hymn. The book of the Vasiṣṭhas has practically no subordinate ṛṣi[31]. In the eighth, Kaṇva does not come in at all but we find a larger number of lesser ṛṣis instead. Both on the side of their subject matter and on that of the poet they have a close relation. The compiler is aware of all this. The family books (II to VIII) are arranged in the ascending order of the hymns. The second has only forty-three hymns, while the eighth has one hundred and four hymns. But the third which has sixty-two precedes the fourth which has only fifty-eight ; so does the fifth with eighty-seven precede the sixth which has only seventy-five. Again the book of the Vasiṣṭhas has one hundred and four, but it precedes the Kaṇvas that has ninety-two alone. Tradition tells us that Viśvāmitra being the reputed author of the basic metre Gāyatrī, precedes Vāmadeva. "But he did not precede Gṛtsamada because Gṛtsamada was a born Kṣatriya and through the grace of Indra became a Brāhman and was the author of some of the most beautiful hymns in Ṛgveda." From the beginning tradition was highly conscious of these authors, and the mechanical principles that were vigorously applied in the compilation of the *saṁhitā*. They did not ignore this part of their heritage, though they brought forth this compilation out of a liturgical necessity. It is only latter on that

31. *Ibid.*

the pure ritualists, who relied on the letter of the Veda throughout, who made these names of the poets mere figure-heads. They laid down rules that one must not study the Ṛgveda without knowing the seer, deity and metre of the hymn concerned. But even this seer was taken as one who saw the hymn, as it was handed on from a previous *Kalpa.* All sorts of fantastic explanations were coined to explain the unexplainable from a ritualistic standpoint. They wilfully ignored, and the liturgical heritage held its helping hand in ignoring, the original aesthetic value and meaning of the *saṁhitā.* Even when it was first compiled, they could not secure the entire collection of ṛks and hymns ; and S'ākalya or whoever it might be made the best out of a bad bargain. A mysterious and magical halo of religion and ritual was thrust upon it and passed on as genuine coin.

Even in the hymns themselves we hear the poets say that so and so composed the hymn. Viśvāmitra (3.53.12), Gotama (4-32-12), S'yāvāśva (8-35.19), and Vasiṣṭha (10-66-14) only to quote a few, speak of their authorship plainly. They made no pretence that they were actually composing. They never hid their intellectual and imaginative flights. On the contrary it was a source of happiness to them. And the poets of a later day were to a certain extent highly imitative, though in some cases we are unable to identify their original patterns and models. They knew of a pattern very well, and they were conscious of their successful imitation. This imitation extends to diction and imagery ; in some cases lines and in a few others even stanzas were incorporated as their own without any change. They occur sometimes in different Mandalas to the constant embarrassment of the reader. They composed the hymns in the manner of Āngirasa (2-17-1 ; 8-40-12), Atri (5-4-9 : 5-72-1 ; 8-35-18), Jamadagni (7-96-3), Kaṇva (8.6.11), Nabhāka (8.40.5), Mandhātṛ (8.40.12), and Kāvya Uśanas (9.97.7). These poets were held in high esteem by the later poets, and their works were taken as models for the succeeding literary creations. The ancients supplied the pattern both as regards form and matter. This confession implies a rich poetic heritage.

Besides roughly some eight thousand lines are repeated throughout the entire *saṃhitâ* of the Ṛgveda. There existed a great number of verses which were claimed by every one. They are everybody's property and could be freely used by anyone for new purposes. It is their common propety. Their diction is 'intensely imitative and free in all matters of form'[32]; and the poetry of Usas is remarkably imitative. They represent to a considerable extent the floating verses which have become the common property, freely adopted by later hands. And Bloomfield, after this investigation is led to suppose that "the hymns of the Ṛgveda as a body are largely epigonal or born after a long period of hymn production which must have, once upon a time, been much freer from conventional thought and mechanical utterance"[33]. Hence it is possible to say that our present redaction represents the culminating phase of a great civilization. Similes and figures of speech and poetical terms of many sorts are strewn throughout in the identical diction and imagery. Passages like:

"*Samudram iva sindhavah*"
"*Āpo na pravatā yatīḥ*"
"*Samudram na sañcaraṇa saniṣyavaḥ*"
"*Vās'rā arṣanti payaseva dhenavaḥ:*"

and the lovely figures of speech that bespeak of a superhuman imaginative vision, like:

"*Hṛdigāvona Yavaseṣvā marya iva sva okye*" (1.91.13)
"*Raṇan gavo na Yavase*" (5.53.16)
"*Vatsamgāvo na dhenavaḥ*" (6.45.28 etc.)
"*Sam ī Vatsam namātṛbhiḥ*" (9.104.2)
"*Vatsam na svasareṣu dhenavaḥ*" (2.3.2)
"*Vadhūyur iva yoṣaṇām*" (3.52.3)
"*Jāyeva patya Us'atī Suvâsāḥ*" (X. 71.4) etc.

These clearly prove the poetic heritage of the Vedic seers. Further we constantly come across compositions old and new, the poets

32. Bloomfield: *Ṛgveda Repetitions.*
33. *Ibid.*

themselves saying that theirs are new ones. They take a real pride in being able to compose a new and original hymn. The references to such are innumerable.[34]

---

34. The following are some of the passages that are worth mentioning as having a special interest in the problem of priority and posteriority of authorship. It is well to remember that almost every Vedic seer takes it a proud thing to say that he comes from the family of Āngiras, the prehistoric seers of the Vedic Āryans; these Āngīrasas are always very close to Bṛhāspati and the latter is said to be the lord of that group—Gaṇapati. Now to turn to those passages:

(i) Passages referring to previous poets in whose imitation they compose new hymns;

Navyam angirasvad arcata (2.17.1)
Evendrāgnibhyām pitṛvan navīyā
Māndhātṛvad angirasvad avāci (8.40.12)
Vasiṣṭhāsaḥ pitṛvad vācamakrata (X. 66. 14)
Atrivan namasā gṛṇānaḥ (5. 4. 9)
Gobhir juhumo atrivat (5. 72. 1)
Atrer iva s'ṛṇutam yūrvya stutim
Ṣyāvāsvaya sunvato madacyutā (8. 35.. 19)
Gṛṇāna, Jumadagnivat (7, 36. 3)
Giraḥ s'umbhāmi Kaṇvavat (8. 6. 11)
Prabrahmāṇi nabhākavad..irajyata (8. 40. 5)
Pra kāvyam Us'aneva bruvāṇaḥ (9. 92. 7) Etc.

(ii) The second list of occurences refer largely to compositions old [and new without actually referring to any previous poet's utterance. Here we find these poets taking a very great pride in their originality and in the freshness of the hymn, Some such passages are;

Sūktena vacasā navena (2. 18. 3)
Navyam Kṛṇomi sanyase parājam (3. 31. 19)
Yaḥ stomebhir vāvṛdhe pūrvyebhir yo
madhyamebhir uta nūtanābhiḥ (3. 32. 13)
Navyam atakṣadbrahmā (1. 62. 13 etc.)
Naviṣṭhayā mati (I. 82, 2; 8, 25. 24)
Stomam janayāmi navyam (1. 101. 2)
Ukthaṃ navīyo janayasva yajnaiḥ (6. 18. 15)
Yaḥ pūrvyabhir uta nūtanabhir vāvṛdhe
Gṛṇatam ṣiṇām (6. 44, 13)
Girvaṇasam arcendram brahmaṇa
Janitar navena (6. 50. 6)
Mantram ye......—navyā atakṣan (7. 7. 6)

The account given by tradition corroborates exhaustively and conclusively with the internal evidence, and firmly establishes the authorship of the hymns. But human authorship does not mean that the poet is the author of his work. Were it so, he need not wait for the inspired moment; and works of the uninspired times are invariably dull, insipid, prosaic and devoid of any poetic charm. The poet is the medium of the utterance; and the term "poieo"

Navam nu stomam jijanam (7. 15, 4)
Ye ca pūrvarṣayo ye ca nūtnā Indra
brahmâni janayanta viprâḥ (7. 22. 9)
Juṣantedam brahma Kriyamāṇam naviyaḥ (7. 36. 14)
Navyāsibhir girbhir Kṛṇudhvam (7. 53. 2)
Pravâm manmany ṛcase navāni Kṛtāni
Brahma juṣann imani (7. 61. 6)
S'ucim nu stomam nava jātama dya (7. 33. 1)
Naviyo.........avaci (8. 40. 12)
Nu.........navvyase sūktāya
sādhayā pathaḥ (9. 9. 8)
Iyam te agne navyasī Maniṣa (X. 4. 6)
Imam pratnaya suṣṭutim navyasim
Voceyamasmâ Vs'ate s'ṛṇotu naḥ (X. 91. 13)
Pitrya ṇy ukthani (7. 56. 23)
Pūrvya stutiḥ (7. 94. 1; 8. 24. 17)
Anuṣṭuvanti pūrvathā (8.3.8, 15.6)
Pratnavaj, janayagiraḥ (8. 13. 7)
Girah s'umbhâmi purvathâ (9. 43. 2)
Tvaṁ pūrva ṛṣayo girbhir ayan (X. 38. 9)
Brahma Kṛṇvanty adhvare (1. 47. 2)
Kṛta brahmā (2. 25. 1; 6, 20. 3)
Ima brahma brahmavāhaḥ Kriyante (3. 41. 3)
Akâri brahma samidhana tubhyam (4. 6. 11)
Akâri te hanvo brahma navyamdhiya (1. 16. 21)
Brahma Kṛṇvantah (1. 117. 25; 7- 103. 8)
Brahma.........Kriyamāṇam (6. 52. 2; 7. 36. 14)
Brahmāṇi Kṛṇomi (7. 22. 7)
Iyam.........akâri (7. 60. 1; 7. 97. 9)
Brahma Kṛnota (8. 32. 17)
Idam vadàmi (6. 47. 10)
Vaṣṭi suṣṭutim (6. 61. 7)
Ayá vardhasva tanvāgira (8, 1. 18)
Tamayā vācā gṛṇe (8. 23. 7)
Karur aham (9. 112, 3)
Aham eva savyam idam vadâmi (X. 125. 5)

actually means a creator, a shaper, just as *Kavi* also means one who has the direct apprehension of Reality, and one who describes. In the inspired moment he is not in a foreign abode, but in his own original homeland.

Divine energy works throughout, and the artist as its mouthpiece, having a vision of it, reveals it to us. He is a *mantra draṣṭā, sākṣāt kṛta dharmā*, enabling the incapable minds to elevate themselves, as Yāska observes:

> " *Sākṣāt Kṛta dharmāṇa ṛṣayo*
> *Babhūvuḥ. Te'varebhyosaksāt*
> *Kṛta dharmabhya upādeśeṇa mantrāṅ*
> *Samprāduḥ. Upadeśa grahaṇāya*
> *Glayanto'vare . bilva grahaṇayemam*
> *Grantham samāmnaśisur vedam ca*
> *Vedangāni ca.*" [35]

The Seers have direct intuitive insight into Reality. By oral transmission they handed over those secrets to those who were devoid of that insight. Still later generations felt a bankruptcy even in this oral transmission, and they had to compile these treatises of the Vedās and the Vedāngas. It is the duty of the seer to direct the unlettered into the mysteries of the deep. The surface mind of the latter is capable of rational knowledge alone. But the deeper mind which looks up soundly is the organ of mystical knowledge and operative in the aesthetic and religious apprehensions. The poet is not empirically conscious of what he utters in that mood. As Madame Guyon observes, " In writing I saw that I was writing ot things which I had never seen : and during that time of this manifestation I was given light to perceive that I had in me treasures of knowledge and understanding which I did not know that I possessed." [36] Similar to the conception of the Vedic poets as reported by Yāska, Blake too conceived that it was his vocation to bring this mystical illumination, this heightened vision of reality within the range of the ordinary man. As he puts it characteristically, he has " to cleanse the doors of perception " of the race, " to open the immortal eyes of man inwards into the world of thought," and to exalt his powers of perception until they could receive the message, the message of a higher degree of Reality. [37] The creation is communicated and made universal, though in a purely subjective garb. It is made to exist as a concrete entity in the world.

(To be Continued.)

---

35. Yāska (1, 20)
36. Underhill P. 66
37. Jerusalem 1, Quoted by Underhill P. 235

A SUPERNATURAL PHENOMENON *

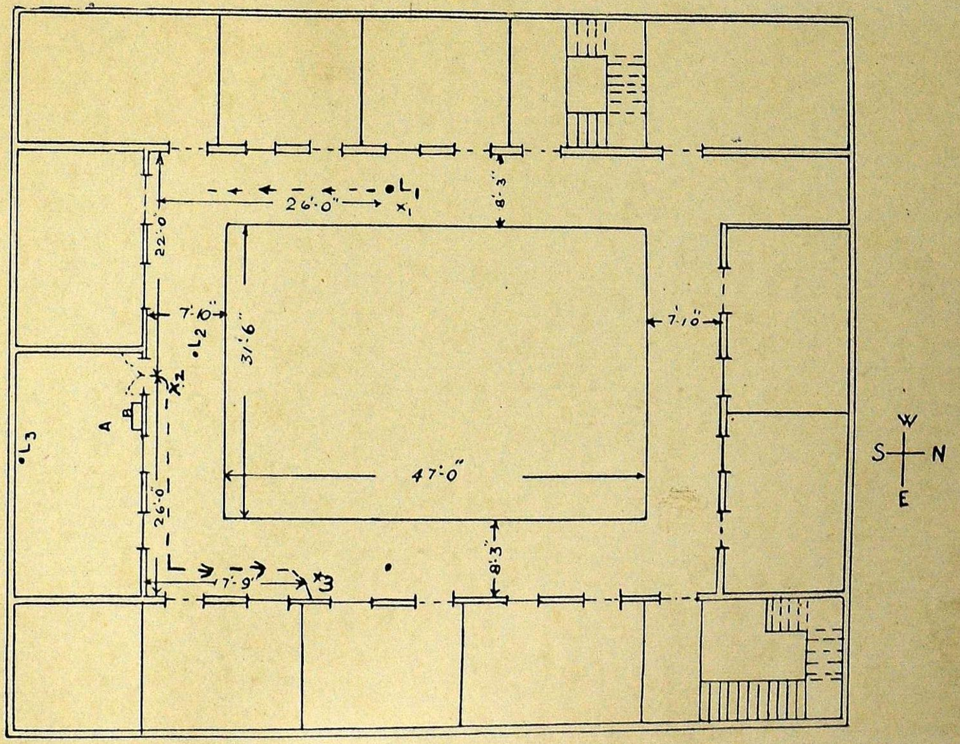
By

Dr. Narendra Nath Law, M.A., Ph.D.

Some time ago, my attention was drawn to a very interesting article published in the October (1944) number of the Q.J.M.S. pages 72 to 77, presenting some supernatural experiences of Prof. Kunhan Raja. These experiences, coming as they do from one whose words cannot be taken lightly in respect of their evidentiary value, bring home to any one who reads them the fact that there exist around us things and beings which the non-spiritual sciences in the present stages of their development cannot explain. I myself have never had any opportunity to come across any phenomenon of a supernatural nature up to 1945 though I had listened to many accounts of incidents of such a nature from reliable gentlemen as their personal experiences. There are, among my friends, many scientists and erudite scholars (not scientists), who have expressed their strong disbelief in the existence of supernatural beings and the occurrences of phenomena which are looked upon as supernatural. Their attitude appears to be that so long as they do not perceive them themselves, they cannot bring their minds to believe that there is no defect of some sort or other in the experiences narrated to them. I have noticed recently that it is not sometimes unmixed with a feeling that they with their superior gift of sifting evidence would have been better judges and the phenomena described to them could have been explained by the known laws of physical sciences which the narrators are not in a position to do or are not credited with the power to do. In spite of this spirit of scepticism amongst a large group of men about such phenomenal, I want to put on record one which took place in my residence a few months ago. Ere now, I could not make up my mind whether I should at all bring it to the notice of others or

---

* Written in July 1946, but owing to postal and other difficulties, it could not be sent for publication.



SCALE 20 FT = 1 INCH.

... ferred to in the text

whether it would at all be worthwhile to do so. But thinking that the phenomenon is rather of a very remarkable nature, I have thought it fit to follow in the footsteps of my learned friend Prof. Kunhan Raja, and put it in print for providing data to those who take interest in such incidents.

On the 10th of November 1945 at about 8 o'clock at night my wife and daughter (for convenience mentioned as **A** & **B** respectively later on in this paper) were in a room on the first floor in the inner apartments of my residence, 96, Amherst Street, Calcutta. This portion of the house contains a rectangular yard 41 ft. × 27 ft. surrounded by verandahs on all sides about 8 ft. wide. The room is situated on the southern side of the yard. For facility of description a diagram is appended. Three crosses (numbered X1, X2 and X3) have been put to mark the three points important for this narrative. X.1 on the western verandah shows the place where the apparition who forms the subject-matter of this account first came into the view of **A** from the room on the southern side through the door, a leaf of which was open. The figure was that of a lady. She passed along the western verandah, under the light, towards the southern room. **A** casually noticed her coming, as **A** stood with her face towards the open door-leaf, and spoke to **B** who sat on the couch just to the left of the door as shown in the diagram. An electric light (60 watts) was burning on a bracket on the southern wall of the room, lighting it sufficiently, and sending outside portion of its brilliance through the door. Two other lights were burning in the verandahs at the time, *viz.* one just in front of the room and the other on the western side as already mentioned. The locations of the lights are marked L. The portion of the house was very calm and there were no indications of the presence of any inmates, as others, except **A** and **B** who were at the time in another adjacent portion of the house. The lady (apparition) must have felt that there was none in the house and perhaps she would not have visited it if any human beings were astir. She appeared veiled. Coming to the door of the southern room, she peeped in, and finding that there were **A** and **B**, she at once retraced her steps and proceeded quickly towards the eastern verandah. **A** and **B** were both curious to

know who she was and **B** first stepped forward, peeped out and called **A** in order that both might follow and enquire of the lady as to why she had come and was going away rapidly. Both **A** and **B** then pursued her. **A** enquiring 'who are you?', 'Why did you come?' 'Why are you not speaking?' 'Are you S . . . . ?' thinking she might be the person. Pursuing her in this way, they both saw the lady walking rapidly along a line close to the wall, and after turning the corner, she went up to the wall of the second room of the eastern verandah marked X.3, where she stopped, turned round a bit towards her left placing her back partially towards the wall and gradually disappeared. The process of disappearance took a few moments, because **A** actually pointed with surprise to **B**, 'Look how she is disappearing into the wall' and repeated these words several times rapidly. The lady while she was being pursued never ran. It was noticed that her *saree* which was very long, covering her feet up the toes, was very short in its girth at the lower end, leaving little latitude for her to take long steps. At the time of quick walking with short steps the stroke of the ankles against the *saree* was producing a sharp rustling sound. While she peeped into the room, only a portion of the face was noticed by both **A** and **B**, and both state that the complexion was very fair. During the pursuit, they noticed that the *saree* was glossy white and fine with no coloured border. According to the usual custom in this country, a *saree* with no coloured border is usually worn by widows. Fine as it was, it allowed a view of her profuse hair which was worn as a big twisted lump on the back of her head. The *saree* was draped round her tightly displaying contours, which showed that she was neither fat nor slim, and looked tall. The distance between **A** and **B** and the apparition was not more than 10 or 12 feet during the entire pursuit. It is noteworthy that she did not disappear into any of the nearer portions of the walls or door or windows, but persisted in pacing on until the wall of a room that is not used as a living room or is rarely opened, was reached, leaving aside the room at the corner which is not also a living room but is used frequently. The disappearance of the figure must have frightened **A** and **B**, but on the whole they faced the situation with courage. The eastern

verandah where the lady disappeared had no light in it but the lights in the two other verandahs kept it sufficiently visible.

Three other incidents, two experienced by myself in company with others, and one by another in my presence, occurred since the 10th of November 1945 on which the phenomenon described above took place. As they are not so remarkable, I do not propose to give details about them on the present occasion.

An Useful Book for Schools, Libraries and Students of Mysore History.

MODERN MYSORE

By Rajakarayaprasakta Rao Bahadur M. SHAMA RAO, M.A.
(*Retired Civilian of Mysore*)

A very interesting and useful book on Mysore History from the time of the Early Yadava Kings of Mysore to the trip to Europe of His Highness Sir Sri Krishnaraja Wadiyar IV; in Two Volumes

Price Rs. 10-0-0 India; £. 1-0-0 Foreign; $. 5 America

POSTAGE & PACKING EXTRA

Copies can be had from :

THE GENERAL SECRETARY,
Mythic Society, Daly Memorial Hall,
Cenotaph Road, BANGALORE CITY.

REVIEWS

Speeches by His Highness Sri Jayachamaraja Wadiyar Bahadur, (1940—1944.) Maharaja of Mysore. Printed by the Assistant Superintendent, Government Branch Press, Mysore.

S'RI Jayachāmarāja Wadiyar Bahadur in his letter written to the late Rev. G. W. Sawday on the 14th of August 1940 wrote of the responsibilities which he was undertaking and prayed that he may be enabled to follow the footsteps of the great ruler, learn the secrets of his wonderful power and influence, strive to attain his high standard and continue to promote the welfare of all classes and creeds among the people of the State and the speeches show how well he has risen to the great occasion demanded of him. He has dedicated himself and all he possesses to the service of the people. The victor breeds in enmity: the conquered sleeps in sorrow. The whole world is suffering from the want of an ethical ideal. New physicians of the soul are required to bring us peace. New nation-states which came into being in the last century gave neither security nor common understanding nor common organisation and national egoism brought in sharp antagonisms. God in his wisdom will send inspired leaders who will lead mankind from the valley of tribulation to the kingdom of peace and happiness. The Mahārāja is a convinced believer in the virtues of democracy and in the qualities of the people of Mysore. He is anxious to ensure and maintain equal opportunities for all, security and freedom under the law, and the raising of the general standard of life by the full development of the great resources with which our State is so bountifully endowed. The deterioration of anciect monuments is due not merely to the ravages of wind and rain through the ages but is also as a result of the neglect and still more distressing of the thoughtless spoilation. Enlightened public opinion and vigilance are necessary for the preservation of historic edifices. Life is a great battle which you should fight patiently and steadfastly like stalwart soldiers, like men of culture. The Mahārāja is a believer in progress which need not necessarily be slow but its tempos should increase with the consciousness of the defects in our national economy which war-time introspection has vividly

brought home to us. Following the footsteps of his great uncle he has enhanced the prestige of the State which has grown from strength to strength as will be evident from the pages of the work under review and his woık since. S. S.

Annual Report of the Mysore Archæological Department for the yea 1943 and 1944. Published by the Director of Archæological Researches in Mysore, Mysore. Price Rs. 10-0-0 each. Calico Bound; and Rs. 8-0-0 each, Board Bound.

WE welcome these two reports, which maintain the high standard of the previous volumes in variety, excellence and interest. We also await with interest the promised monograph on Chandravalli. The areas near Brahmagiri and Hungunda (1941) require more intensive work. Cromlechs, Cairns, Pāndu Kulis, and *Maurayara Manes* are wide-spread all over the State. We are glad that the department's attention has been drawn to those near the Kolar Gold Fields in the East and the tract between Bettadapur and Ramanathapur in the West. We would like to draw its attention to those round about Bangalore and in the Chamarajanagara Taluks bordering on the Biligirirangan Hills. Several of them were opened up in the previous century. Systematic research will reveal unopened ones from which useful pieces may be obtained for closer study possible now with the data accumulated elsewhere. The department has done well to copy and print the Kukke Subrahmaṇya temple plates and inscription and those of Rāghavēndrasvami Mutt, which had been noticed earlier while the texts were not available. In Indological research intensive study of grants and records of the same period and of successive periods has got to be made to clear points of doubt and fill up the lacunæ. The printing of the Kaviledurga Mutt records is welcome. The reports include Kadamba records of 500 A.D. descriptions and illustrations of the four Rāṣtrakūta pillars near Kadur, the Bāradūr grant of Śrīpuruṣa II(725 A.D.), a Ganga Viragal of 808 A.D. two viragals containing records of Rājendra Cōḷa's reign (1036 A.D.) in the Mysore taluk, and a record of Vishṇuvaradhana of 1096 A.D. at Belagola near Mysore, the earliest so far discovered of his inscripions,

yielding fresh information about him raising new questions about Melkote and Śrī Rāmanuja's alleged conversion of Bittideva and his consequent change of name. The Ganga record of 808 A.D. at Yeḻḻambalase gives interesting information about S'rīpuruṣa and Sivamāra, and also about the death of the Ganga King in a fight with the Rāṣtrakūtas. There are also summaries of two manuscripts, one about Kempe Gauda II of Bangalore and another about Seringapatam. The so-called Janamejaya pillar at Hiremagalur noticed in 1943 as under study is not covered in the 1944 report and we await the result with interest. The descriptions of temples and monuments not previously noticed in detail and the inclusion of representative photographs of structures, images and inscriptions and copper-plates enhance the utility and attractiveness of the volumes. Principal among the illustrations are 'Prehistoric Iron Age Cromlechs', Copper-plate grants of "Kadamba Ravi Varma', 'Ganga S'rīpurṣa' and Bachanna Wodeyar's, Ganga's Viragal inscription of Yeḻḻambalse, the stone inscription of Vishṇuvardhana in 1098 A.D. and the east door-way and basement frieges of Keśava temple, Belur, showing the detailed carvings in all their rich variety. It is also pleasing to note that two volumes of Supplements to Epigraphia Carnatica, Volumes XIV and XV, have been published (Mysore and Mandya Districts and Hassan District). We wish the publication of the other volumes is expedited.

Before concluding however we must express our sense of regret at the delay in the issue of the volumes. The text of the 1943 report was printed off on 24th August 1944 and that of 1944 on 22nd November 1945. But the volumes were available for distribution far later. The reports record an instance of a Public Works Department contractor having broken to pieces one of the important inscriptions relating to the early Mysore period in Belagola and used for steps to a channel, and the reconstruction of temple towers without adhering to the original style and without previous reference to the Archæological Department points to urgent need for cultural course in the engineering college. That the staff of the department require also considerable strengthening is apparent from the reports.

A. V. R.

Annual Bibliography of Indian Archæology. Volumes XIII and XIV for the years 1938 and 1939. Published by the Kern Institute Leyden. Price 9 Guilders (£ 1) each.

THESE Two Volumes are monumental evidence of the cementing quality of love and the universal urge of culture. They were compiled and printed in Hitler's occupied Holland in the years of the war and preserved carefully and distributed immediately distribution became possible. The volume for 1938 is the first which did not have the personal direction of Dr. J. Ph. Vogel, the founder of the Institute and the chief editor until then. Dr. Vogel's services to the cause of Indological research by the incep tion of the Annual Bibliography and the high scholarly standard maintained by it will live in history. The Bibliography provided a dire need and furnished highly useful material for research workers and opened new vistas to the enthusiast by the encyclopædic character of its contents within the field set for itself, the excellent mould for classification of material and the discriminating fulness in indicating the references. The care with which Dr. Vogel selected his colleagues and the friendly team spirit in which they worked is evidend by the maintenance of the standard even after Dr. Vogel withdrew from direct responsibility.

The Volumes include all journals and literature received up to the German occupation of Holland, for example, the last issues indexed include Q.J.M.S. Vol. XXX. No.1; O.L.D. Vol. II; Man in India Vol. XIX ; J.R.A S. for 1939; J.R.A.S.B. for 1939 ; J of Ind. Hist. Vol. XVIII. No. 3; J.B.O.R.S. Vol. XXXV; Ind. Hist. Quar. Vol. XV. No. 2; Ep. Ind. Vol. XXIV. No. 6; J. of Bombay B.R.A.S. Vol. XIV. The editors observe "we much regret to state that for this volume (XIII) no contribution was received relating to the work of the Archæological Depaptment in India, so that a serious gap in our survey of antiquarian progress in the main region of Indian Culture remains to be filled. We hope to be able to do so in the next year's issue." They rightly deplore the 'political circumstances' then prevailing and add "Archæology can thrive only in an atmosphere of peace, where no hatred and envy exists between peoples but on the contrary, a strong need is felt to understand and

appreciate what each civilisation has contributed of its own to the common heritage of mankind." In the next volume which consists barely of 69 pages and 77 periodicals against 108 pages and 103 periodicals in the previous year they say "The hope expressed (previously) has not been fulfilled...............Neither can we now except to receive in due time the necessary data for the bibliography proper of our next volume."

In Volume XIII. Dr. Vogel has a learned 'Note on an ivory statute from Pompei' and rightly rejects the idea that it is one of 'Lakshmi.' His summary of archæological news in the next volume evidences the keen interest with which he secured all sources of information, and contains a reference to a find of archæological interest near Pondicherry (now so richly explored at Arikamedu), the Kodumbalur temple in the Pudukottah State, a loving obituary tribute to the late Rai Bahadur Daya Ram Sahani and a notice about the centenary of Dr. Bhagwanlal Indraji. Dr. Vogel also contributes a very valuable and humanistic review on Sir Leonard Woolley's report on the working of the Archæological Survey of India, 1939. Some of the remarks bear repetition: "The recommendations which we have summarised above are based on purely scholarly considerations. There are however other aspects which in a country like India cannot be totally disregarded. There is in the first place the material and religious aspect.........The religious position with regard to archæology is very different in countries like Egypt and Mesopotomia (and may we add Italy and Greece)......The India of today, on the contrary, is united by a thousand ties with the Vedic and Purāṇic past...........National sentiment will welcome in particular such discoveries as may in some manner be connected with the great personages of ancient India ....A Director-General of Archæology in India cannot allow himself to be guided by the scholarly interest alone.........This may perhaps account for certain shortcomings......... which have been criticised in Sir Leonard's report.........There are still numerous questions of the first importance to be solved such as the date of Kāniska, the position of Menander's capital Sāgala.........For the earlier period history has to be built up with the aid of numismatic and epigraphical materials. On that account,

students of Indian History will certainly deplore if, in the future too great stress will be laid on pre-historic Archæology." We hear this is already so, and that Sir Leonard's programme came in for strong comment in the session of the Indian History Congress in Delhi. The volumes under review have very interesting and informative articles; Indian numismatics in 1938 by Sir Richard Burns, Archæology in Baroda and Malaya; reconstruction and archæological works in Angkor and Netherlands India, and on Padang Lawas by Lt. Col. Th Van Erp. R. E. The nine plates in Vol. XIII and four in Vol. XIV help to maintain the high level of the series and admirably elucidate the text.

Each volume is furnished with an index of authors only. As the material also is arranged alphabetically under authors in each section, it would make for easier reference if a subject index be also included. Cross references given serve the purpose to a limited extent. It is hoped that some organisation will undertake a cumulative index of all the previous volumes.

A. V. R.

Archæological Survey of India. South Indian Inscriptions. Volume XII. The Pallavas with Introductory Notes in English. General Editor. Rao Bahadur C. R. Krishnamacharlu, B.A. Author V. Venkatasubba Ayyar, B.A. Price Rs. 18—10—0 or 29 Shillings.

THIS volume is the fourth of the new series of South Indian Inscriptions adopted in respect of records collected after 1903, *i.e.* subsequent to volume VIII. In the new scheme, the records are published by dynasties and in chronological order with prefatory notes in English for each inscription and drawing attention to its salient contents. Volumes IX and XI dealing with Kannada inscriptions have been published. Volume X deals with Telugu Inscriptions. The volume under review is the first Tamil publication under the new scheme. It contains all the Pallava inscriptions collected between 1904 and 1935. The index is very useful, exhaustive and informing. The historical introduction is helpful and recounts the main current of Pallava history, indicates the

points for further study and forms a valuable contribution in respect of the Kōpperuñjiṅga dēvas and the Kāḍavas of S'ēndamaṅgalam. Out of the 266 inscriptions covered by the volume, the first 117 refer to the earlier Pallava rulers. The others including the records of other chiefs given in Appendix B concern the Kāḍava branch of the Pallavas and furnish valuable fresh material for comparative study and further research.

The late Dr. C. Minakshi, among others, studied the inscriptions in the first part and collected a mass of information about the social and economic life and administration of the period. Her study did not cover the period of Kōpperuñjiṅga dēvas. These, however, have been studied along with Cōḷa records by Professor K. A. Nilakantha Sastriar and others as the history of Toṇḍamaṇḍalam. But further comparative study by literary, historical, economic and linguistic research workers and scholars in Sanskrit, Telugu, Tamil, Kannada and Malayāḷam is needed for a complete history. A chronological table of rulers with their contemporaries with maps of the area is a desideratum.

Among the taxes reported may be mentioned those on metal works, leather works, cloth dealers, rope-jugglers or dancers, Ājivikas, water-diviners, gamblers and barbers, *Pāḍi-kāval, Kāsāyam, ponvari, āḷamañji, antarāyam, pandāra-pādi, Nanjai-kaḍamai, punjai kaḍamai, Vette* (forced labour) *taniyāl, sirupāḍi kāval, perum-pāḍi kāval* (share of the overseer), *ari mukkai, nellayam, Kattigai kāsu* (fee on fuel) *Nat kāsu, mulladi, inavari, eri-minpāttam, āsuvigal-perkkaḍamai, achchuthari kaḍamai, paṟaittaṟi kaḍamai,* (tax on looms)*vēlippay-aru tarappadi, nilattiṟippu kaḍamai, chekku kaḍamai* (oil-mill tax), *pērkkaḍamai, irunduparimāruvaṟ perkkaḍamai, seṭṭigal* and *vāṇiyar perkkaḍamai* (tax on merchants) *kārkaḍamai, vālman-jadi kaḍamai, pālikkapattam* (a levy on change of tenants), *vēṇḍu-kōḷ, nallerudu, narkiḍā, Kāttigiappachchai, pudavai mādai, pāsaṇkkaḍamai* (tax on stones), *Koyiṟṟamappēru, Taṭṭārappāṭṭam* (tax on goldsmiths), *ālvari,* (poll tax), *s'uṟṟayakkāsu, vannār-kasu,* (tax on washerman), *Kōyiṟṟamperṟuram peru,* (tax on carpenters, masons and potters). Among the assemblies and committees, we find mention of sabha, mahāsabha, nagaraṭṭār,

sattaperumakkal, gaṇaperumakkal, amritagaṇa, āḷumgaṇa, dharmgal, nāṭṭavar, ūrār, and mūlaparushaiyar. Several offices and officers mentioned include Karmakkiḷavar, tirunāmakiḷavar, agambadi-mudali, brahmaśrirāja devarkanmi, koyilnayakam, dharmasana, kelvi-mudali, mudali, mudaliyar, nyāyattār, piḷḷai, piḷḷayar, rahasyādhikṛta, sāmantamudali, śrīkāryam, tānattār, uṭkottumudali and vāriyaṉ. Interesting evidence of exchange of currency is given in record 218 of the twentieth year of Kōpperuñjiṅga dēva II. It gives that 15 nellūr-māḍai as equivalent to 331 Perumāl-rāśi (paṇam). The price of oil is stated in a record of the twenty-fourth year of Vijaya Nripatunga Vikrama Varman as 40 *nāli* per *kaḻañju*. The rate of interest on most endowments is fifteen per cent per annum. The price of land in Kōpperuñjiṅga deva II's records works out at 2,000 *Kāsu* per *ma* of land in Mugaiyur, Chidambara taluk, 535 *Kāsu* per *ma* of land in Ilanāṅgūr near Chidambaram, 7,500 *Kāsu* per *ma* of irrigated land in Viranarāyananallur of the same taluk, 40 *Kāsu* per *Kuḷi* in Tirukkachchuur, Chinglepet taluk. There is also record of a sale by auction by private parties of 700 *Kuḷis* of land in S'akkaramallūr, Wallajah taluk for five *Gaṇḍagōpalan-pudu-māḍai*. Interesting instances of encouraging cultivation of land which had gone out of cultivation are found in records 129 and 164. In 129 the king found that the tenants had migrated leaving the lands waste. He remitted the arrears, restored their original holdings and invited the emigrants to settle on their original lands. In the other, taxes were remitted to encourage lands to be brought under cultivation. Light is thrown on the detailed care of land survey and settlement by record 215. It records that an excess of 17 *mās* of land was found on measurement of a grant of 63 *mās* originally granted to the Chidambaram temple and confirms the excess in favour of the temple and waives recovery of *kaḍamai* in respect of the previous years. An instance of zealous care in control of new irrigation is found in record 256. This is a memorandum (*niṉaippu*) stating that the kāṇiyāḷar planted areca palms and betel creepers on lands in Vilinallūr watered by a spring channel irrigating Poṉmēyndaśoḷa-maṅgalam and that objection having been raised to such use of the channel, facilities were provided on representation for raising new groves on lands

with wells and also for exchanging lands which were assessed at a lower rate.

We shall close with an interesting record referring to an endowment to the Chidambaram temple by a devotee from Bengal. It refers to a flower garden formed in 1261 A. D. by Gaṅgōḷi Tiru-chchiṟṟambalam Uḍaiyār *alias* Uḍaiyār Īśvaraśivan from the Southern Rādha country in Uttarāpatha corresponding to a part of Bengal south of Ajayā river.

A. V. R.

A New History of The Indian People. Vol. VI. The Vākāṭaka-Gupta Age. (*Circa* 200-550 A. D.) Edited by Ramesh Chandra Majumdar, M.A., Ph.D., F.R.A.S.B. and Anant Sadashiv Altekar, M.A., LL.B., D.Litt. Published for the Bharatiya Itihasa Parisad (Anjuman-i-Tarikh-i-Hind) by Sundarlal Jain, Managing Proprietor, Messrs. Motilal Banarsi Dass, Publishers, Lahore.

WE welcome the New History of the Indian People, Vol. VI dealing with the Vākāṭaka-Gupta Age edited by Dr. Ramesh Chandra Majumdar and Dr. Anant Sadashiv Altekar. In the last decade of the nineteenth century an attempt was made to have books written on Indian History by Indian scholars but somehow the work was abandoned. After a period of fifty years, under the presidentship of the great historian, Sir Jadunath Sircar, a general board of editors is formed and the Bhāratiya Itihāsa Parisad has undertaken the publication of A New History of the Indian People in twenty volumes. History is not a chronology of kings, good or bad, but it is the growth and development of the people, their social and political life and organisation, their culture, their economic and civic condition and in short it is the story of the whole people. Hitherto the immense mass of raw material in the form of inscriptions, coins, architectural remains and antiquities, legends, traditions and purāṇas were not easily available to all. Sir Vincent Smith was among the earliest who pieced together these materials of the Hindu period in his Early History of India in 1904 in his epock-making book. The progress since then has not stopped and the material collected is vast and wide-spread and lies scattered over

numberless journals, popular magazines, daily papers, phamplets and books and it requires considerable effort and labour to collate, analyse, classify and synthetise this vast accumulated knowledge. No doubt the Heritage Series and the Cambridge History of India do contain a connected narrative of Indian history, life and thought. But a history of India written entirely by Indians with an Indian outlook not biased or prejudiced but fair, correct and circumspect, true regarding facts and reasonable in their interpretation, was a desideratum. What one wants is not the unrelieved picture of bloodshed and dynastic changes but all aspects of a nation's life and thought, art and culture, viewed with a sympathetic insight. The defect in national character should not be minimised nor the nobler qualities which mark an Indian out from others. A general scheme of the complete work is given of which the present volume under review is the sixth. We understand that volumes twelve and four are also ready and hope that they would be available for distribution soon. We very much regret that Rao Bahadur K. N. Dikshit, former Director-General of Archæology in India, also a member of the General Board of Editors, has since passed away. There need not be any criticism indeed about the scheme but it looks as if some of the volumes as at present arranged would be too thin and the others too big with reference to the matter and the material available. It would have been more appropriate if the Jains, Buddhists, Mauryas, the Delhi Sultans, Mughals, Marāṭhas, the Sikhs and the British were treated into different periods: no doubt the titles are selected merely for the sake of convenience.

About *C.* 200 A.D. the Kuśāṇas and the Western Kṣatrapas were the leading political powers, more powerful than any other in the country. They were completely Hinduised at that time and had became zealous champions and admirers of the Hindu religion and Sanskrit literature. However, their domination had not reconciled the people in the subject states. With the weakening of the Kuśāṇa Empire and the known rise of the Sassanians in Iran, the Maghas, the Nāgas, Yaudheyas, and the Kuṇindas gradually ousted them from the U.P. and the Eastern Punjab. After the death of Rudradāma in *C.* 170 A.D. the Sātavāhanas

re-asserted themselves and reconquered northern Mahārāshṭra during the reign of Gautamiputra Yajñaśri Sātakarṇi. The rise of the Vākātakas under Pravara Sena I led to the further decline of the S'akas. The Guptas completely wiped out the S'akas about the close of the fourth century A.D. The third century had succeeded in practically putting an end to foreign domination. The Guptas boldly proceeded and annexed the territories of a number of kings that were then ruling in Bihar, Bengal, the United Provinces and Central India. When the Vākātaka king Pravara Sena II, the son-in-law of Chandragupta II, died a premature death, the administration of the Deccan during the regency of Prabhāvati Gupta came into the grip of the Gupta emperor. So for a time the extensive territories between the Godāvari and the Sutlej were welded together under the Gupta sceptre, and most of the neighbouring states were willing to recognise his leadership. Weak kings led to disruptive tendencies in the governance of the state; yet the absence of an enduring political unity in the country was more than counter-balanced throughout the land. The popularisation of Sanskrit spread Indian religion and culture in Eastern Asia. A comprehensive intellectual renaissance was another important feature of the age. The main characterstic of the Hindu scholarship is the complete freedom from self-complacency and narrowness of outlook. The rational attitude of the society, the developments of the technique in art evolving a technical language quite adequate to express abstruse conceptions and spiritual idealism are among the contributions of the age. In the famous seated Buddha image at Sarnath is depicted the feeling of confidence, composure, compassion and an inexpressible glow of boundless spiritual bliss that marked the features of the great teacher. Indian art was characterised by restraint, dignity, naturalness, expressiveness and beauty and its influence made itself felt in the sandy deserts of Central Asia and the Far-Eastern coral reefs and sands of the Indian archipelago. The work is thorough complete and up-to-date. We look forward with eager interest to the other volumes in the series.

S. S.

Ujjayini in Ancient India. By Dr. B. C. Law. Published by the Gwalior Archæological Department, Gwalior.

THIS monograph seeks to give a connected account fully documented, with a map, of Ujjayinī based on the original literary sources in Sanskrit, Pali and Prākrit, and utilising the evidence of Chinese pilgrims and of coins and inscriptions. It has six sections, *viz.* name and location, evidence of Yaun Chwang and Periplus, political history, Ujjayinī on ancient coins, Ujjayinī as centre of learning and religious history. A very full index and eight plates containing illustrations of Vaiśyā Tekḍi (Stupa ?) and timber palisade excavated on the bank of the Siprā river (third Century B.C.) pottery, coins, images, observatory and Mahākāla temple enhance the attraction and usefulness of the volume. The classification of sections being what it is, repetition is inevitable. The topics dealt with have been and still are the subject of keen controversy among Indologists. The discussion about the Samvat Era is illuminating and takes us nearest to the verification of the traditional commencement of the era at 57 B.C. The author's criticism about the connection of Avantī (name of a country) is from prince Avantī in the Matysa Purāna on the authority of Pānini who opines that Avantī is a feminine name. A reference to the purāṇa would have shown him that it referred to the prince as Avanti and not to Avantī. The author has not probably noticed the possible connection of Caṇḍeśvara Mahākāla shrine with the king Caṇḍa Pradyota, contemporary of Buddha.

The Monograph is highly suggestive and valuable.

A. V. R.

Pre-Vedic times to Vijayanagara. A survey of 25 years' work in Ancient Indian History and Archæology. By H. D. Sankalia. (A Reprint from the Progress of Indic Studies 1917—42. Published by the Bhandarkar Oriental Research Institute.)

THIS is a reprint from the Progress of Indic Studies, 1917—1942, issued by the Bhandarkar Oriental Research Institute on the occasion of its Silver Jubilee. It is a masterly survey of the new material made available in the twenty-five years for the elucidation of obscure points in India's past. Indian scholars, all over the

country, took to research. Before this period the Mythic Society was the first society founded after the Calcutta and Bombay branches of Asiatic Societies. Historical societies were later on formed in various provincial capitals. Universities grew up all over. The institution of Doctorates in Indian universities gave a fillip to post-graduate research. Prior to 1917, Mysore was perhaps the only Indian state with an archæological department and a department for search and publication of oriental manuscripts but during the period under review, several states organised work on these lines.

The phamplet before us is comprehensive. Workers on India's cultural past owe a great debt of gratitude to Dr. Sankalia. While he draws attention to the relative importance of the various data and deservedly gives the first place to Mohenjo Daro and Harappa finds and the Nalanda explorations, he is not unmindful of the valuable work done by scholars in the field of the S'aka, Sunga, Gupta and Vākātaka dynasties, the administrative institutions and culture in Pallava, Cōḷa and Ganga periods, or the Candravalli excavations in the State of Mysore. His suggestion for further work to fill up gaps and lacunæ or missing links are well thought out. We join the author in appealing for increased attention towards cultural history and to field-work by universities and research societies in association with Government departments.

A. V. R

Maria Murder and Suicide. By Verrier Elwin. Price Rs. 10-0-0.
The Agaria. By Verrier Elwin. Price Rs. 12-8-0.
Folk Tales of Mahakosala. By Verrier Elwin. Price Rs. 15-0-0.
Folk-Songs of the Maikal Hills. By Verrier Elwin and Shama Rao Hivale. Price Rs. 15-0-0.

(All the above published by the Oxford University Press, Madras.)

VERRIER Elwin has spent a life-time among the primitive people in the middle India. His great work among the aboriginals has made his name known wherever two or three are gathered together to think of India's duty towards her oldest inhabitants, the men of the malaria-belt, the forests and the hills. To his social and philanthropic work he has now added sympathetic and revealing

anthropological work of the first order, recording the still distinctive ways of life and culture of many sections of India's twenty-five and a half million tribal population. His researches are providing a scientific basis not merely for social work among the tribes, but above all for the great and complex task of administering the tribal areas in the tribesmen's interest. His work on the Aboriginals, Oxford Pamphlets on Indian Affairs No. 14, refers to the art of recreation, an art which is lamentably absent from the ordinary Indian village and gives a clear and sane picture of the whole tribal problem.

The theme for MARIA MURDER AND SUICIDE is the murder and suicide practised among the lovely mountains of Bastar State. While primarily it furnishes a scientific study whose importance is to the anthropologist and the criminologist it cannot fail to appeal to the ordinary reader who will find much human experience in its account of the actual crime. The Bison-horn Maria are some of the most attractive people in India. They are not a criminal tribe and a study of the motives that lead them to murder and self-destruction throws much needed light on the mentality of the aboriginals in every part of India.

THE AGARIA are the blacksmiths and iron smelters of the Central Provinces of India, a small and scattered people living in the lovely Maikal Hills and the Zamindaris of Bilaspar. The Agaria share with the Baiga and other neighbouring tribes many of the social customs and habits which go to fashion much of the pattern of their lives. This volume under review may be regarded as a supplementary to the author's work on the Baiga where is fully described an attitude to sex, a system of magic, a scheme of primitive jurisprudence and a policy for the future that would apply equally to any of the tribes inhabiting the Maikal Range. The totemistic customs of the Agaria are highly developed and of great significance. The marriage of myth and craft is the main theme of the book and gives the Agaria great significance. The Agaria are a people absorbed in their craft and their material; they seem to have little life apart from the roar of the bellows and the clang of hammer upon iron. The Agaria myths reveal the fundamental

ideas regarding life and nature, and sentiments attaching to these ideas in the Agaria mind. Their myths are confused and contradictory. Their heroes blend into one another and change their character and even their sex—Lohasur, for example, is sometimes male and sometimes female. But they are alive and so long as they live, the primitive smelting industry cannot altogether die. The author has given pointed reference and attention to the great contribution of the Agaria to magic and has provided a fascinating study of the people who but for the general decay of the useful primitive arts, would today be happy, busy and prosperous, and filled with the creative joy of fashioning their magic iron. In reviewing these books one cannot help deploring the demise of S. C. Roy, the father of Indian Ethnography, whose knowledge of these tribes extended to over forty years. He lived with them, shared their food and their homes and spoke their language with idiomatic intimacy. He won their love and trust by fighting for them in the District councils and the legislatures.

The importance of folk-songs in documenting anthropological studies, as throwing light on the mentality of simple people and the pleasure it gives as fine poetry in its own right can hardly be exaggerated. Verrier Elwin and Shama Rao Hivale have collected during a period of twelve years in the eastern part of the Central Provinces living among the Maikal Hills 619 songs, some of them short, others of ballad length; and one a minor epic.

In the FOLK-TALES OF THE MAHAKOSHAL Verrier Elwin has translated 150 stories from Mahakoshal, the ancient name for the eastern part of the Central Provinces and some parts of the Eastern States. The stories are arranged according to their dominant motifs and are edited with full comment and notes. These works have assembled and preserved the oral literature of the Middle India. Even the remotest and shyest aboriginals have been affected by the wide diffusion during the centuries of the chief motifs of Hindu fiction. Legends of the Vedic texts reappear perhaps, much elaborated, and generally parallel with these run the Jaina performances. The later novelists have also made their contribution. Oftentimes we find the narratives to be stories of

the globe-trotters. The Folk Tales of Mahakoshal are invariably in prose. Each chapter has an introduction,and a prefatory note concerning the subject-matter detailed in it. Some stories have a remarkable humanitarian element. In a legend of the Silver Tree, the Raja has a dream, goes blind and, goes to his 'house of anger' and refuses to speak till his sons are persuaded to go to find the tree which alone can cure him. In another story the Raja fondly desires the jewelled Golden Cock and offers half his kingdom and an elephant load of treasure to whoever brings it to him and in still another story the Raja summons the Veddas and bids them bring him the Golden Peacock on pain of banishment. In both the stories, the heroes are helped by birds and animals. There are of course love stories. There is a story of a maiden who lives inside a fruit. There is a struggle of youths amongst ruling princes. There is quest for love and treasure and of Kings and Battle. The admirable tale of Mara Kshattri reflects the day when hawk-hunting was known in Mandala as it is in Bastar. Throughout the stories, history and legend are inextricably mixed. There are faint echoes of the Lingo Legend. The wife of Singhisurwa is called Lingarani and the godling who saved Hirde Shah during his romantic adventures in Delhi was Rai Linga. Story number five in the magic articles motif perhaps originated in the East. In the story of a magic cot is given the incident of a carpenter boy who prepared a cot and sold it to the Raja and the legs of the cot saved the life of the Raja and his kingdom and brought him a bride for marriage. Another story describes the tragedy of Pu Sao of Tikopa which is one of the most extraordinary cases of suicide ever recorded. In a gathering of chiefs and other men of rank he broke wind very audibly. Overcome by shame he left them. Some days later he was found at the top of a cocoanut palm. He had committed suicide not by hanging, a common method, but by impaling himself through the fundament on one of the hard dry spathes, sharply pointed. Stories in the chapter of skin dress are varying in plot and incident containing at some critical point of their development the incident of transformation of hero or heroine by the adoption or removal of a skin disguise. In some the skin dress is worn by enchantment: by the hero, in a second divine maidens wear a disguise or human

skin in order to approach human beings and in a third the skin disguise is assumed by human beings for some special purpose. The adventures of a younger brother are common in the literature of the world. He is generally the youngest. The special affection he kindles in his elders and sometimes his idleness and stupidity rouse the jealousy. Folk-tales here and everywhere often show a very strong sympathy for the under-dog but one should not imagine that there is any social or religious element in this but is simply what the story-teller recognised as the sentimental attractiveness of poverty, youth or weakness and the romance of bringing people from weakness to strength and poverty to riches. Next, as in the Lingo Legend, the hero is not altogether admirable from the family and domestic point of view. Throughout Central India as well in many parts of the sub-continent a younger brother stands in a privileged position in regard to his elder brother's wives. He can flirt and joke with them to the borders of decency and beyond. His embraces like his words are privileged. He has the first claim upon the elder brother's widow and should she marry another person compensation has to be paid to the yonger brother. The Jealous Queen stories are perhaps intended to teach the dangers and distresses of polygamy. As Macculloch says there are no direct equivalents of this story in Europe, perhaps for the reason that polygamy has so long been offensive to Western minds. The stories relate to a polygamous rāja contracting a supernumerary and generally unusual marriage. He treats the new wife with special consideration and when she becomes pregnant gives her a bell or drum so that she can call him when the crisis comes upon her. The Raja being absent at the young wife's confinement, the jealous co-wives substitute inanimate objects or animals for the child or children who are born and then co-wives dispose off the child or children in a way that is expected to lead to their death. The Raja on returning finds only a stone or animal as his young wife's child and banishes her. In some cases the children survive and in others after surviving for a short time they are killed as a result of the intrigues of the jealous co-wives. Where the children die they turn into trees or flowers. The child or children are recognised by the Raja, the recognition being accompanied in several

different ways. Mother and children are then reinstated and the wicked wives destroyed. Amongst the other subjects which are included in this interesting book may be mentioned tales, on the topics of the Contest Cycle, the Cheat and His Ways, Sadistic Tales, the Day-Dreamer, the Hero on Pilgrimage, the Language of Animals, the Revengeful Stories, DomesticTales, RomanticTales, Supernormal Births, Brothers and Sisters, the Relations of Men and Animals, Tiger Stories, Human Children Adopted by Tigers, the Beast Marriage, Snake Stories, Beast Fables, Cumulative Tales, Moral Tales and Miscellaneous Tales.

The translation of the FOLK SONGS OF THE MAIKAL HILLS is in poetry. A prefatory note gives the nature of the songs dealt with. The beauty of the Maikal Hills is completely revealed in these songs. The songs are not all the evidence, but they are an important part of it. They round off and complete the picture. They are much nearer real life than are the folk-tales for these seem to represent an escape from life rather than a reproduction of it. For example, the tradition of domestic fidelity and the duration of marriage. The songs of the Muria reflect the situation though they are not wanting in love interest. The theme of the deserted lovee and the faithless wife and husband is almost unknown. The songs also abound with the descriptions of maidens betrayed by broken hearts and of the faithlessness of man. There is a fulness of undisturbed tribal life in the songs of Bastar. One of the most tragic things about the contact of the aboriginal with civilisation is the destruction of art and culture that so frequently follows. The destruction of beauty is always an evil but never more so than when it means robbing the poorest of the poor of the treasures that they have. The great Karma Dance of the Gond is a precious and lovely thing: The Dadaria songs alone are enough to redeem their culture from mediocrity. The Saila dance is splendid recreation and exercise. Yet all this is being rapidly destroyed by so-called reformers who leave nothing in its place except the filth of Holi and the obscenity of the marriage abuse! Twenty-two songs have been printed from the Baiga, nine from the songs of the Forest, three from the Agaria, and one from Phulmat of the Hills. Twenty of the Pardhan songs were

printed in Man-in-India, and twelve of the Dadaria now appearing in the volume under review also in the Man-in-India and the rest of the six hundred and nineteen songs are published in the work under review for the first time in print. The Karma Dance among the Uraon is celebrated after fasting. On the evening of the first day, a party of young people, of both sexes, proceed to the forest, and cut a young Karma tree or the branch of one, bearing which they return in triumph, dancing and singing and beating their drums, and plant it in the middle of the dancing ground. After the performance of a sacrifice to the Karma Devta by the Pahn; the villagers' feast, and the night is passed in dancing and revelry. Next morning, all may be seen at an early hour in holiday array, the elders in groups, under the fine old tamarind trees that surround the Akhra; and the youths of both sexes are arm-linked in a huge circle, dancing round the Karma-tree, festooned with garlands, decorated with strips of coloured cloth and sham bracelets and necklets of plaited straw, and with the bright faces and merry laughter of the young people encircling it, reminding one of the gift-bearing tree so often introduced at our own great festival. The work is an interesting one. The Rina, Sua and Tapadi are dances for women and the Rina at least may once have been a ceremonial and patriotic performance before the Rani in the courts of the old Gond Kings. Today the Rina is danced at Diwali, and the Sua and the Tapadi (which is the Baiga version) during the cold whether from November to January. There are no very strict rules, however, and the Rina may also be danced at marriages. These dances are specially popular among married and old women, and members of the Hindu cultivating castes join freely with the aboriginals in performing them. The Saila, the dance of men, may have originated as a patriotic demonstration before the Raja or as a ceremonial performance before the youths went out to hunt or fish. The Dhandha Saila is a very interesting type of dance. The song consists of a riddle, which is sung over and over again until the village challenged can answer it, whereupon the answer is often embodied in the song. The Dance is of the basic Saila type but includes movements intended to illustrate the riddle. The dance thus becomes a sort of charade. The

symbolism of the Love Songs, which is in some ways their most obvious and important character, is simply the symbolism of every day set to music. The Gond and Pardhan actually do think and talk in symbols all their lives. A symbol is the readiest cure for embarrassment, and can sooth over a business transaction or a hitch in one's love-making with equal facility. So when the emmissaries go on the delicate business of arranging a girl's betrothal, they do not state their purpose directly, but say they have come for merchandise, or to quench their thirst with water, or seeking a gourd in which to put their seed. There are a great many small variations in the marriage customs of the tribes of the Maikal Hills but the main outlines are the same for Gond and Parhan, Baiga and Agaria as well as for the minor Hindu castes such as the Ahir, Dhulia, Panka and Dhimar. The marriage of the Gonds, Pardhan and the Agaria are celebrated in the house of the bridegroom in order to prevent any disaster that may befall the bridegroom's party. There are many significances relating to the marriage ceremony. The rest of the book deals with Sajani Songs, Biraha Songs, Cradle Songs, Songs of Married Life, Mourning Songs, Songs of Craft and Labour, Songs of the Cowherds, Social and Political Songs, Festival Songs, Dadara Songs, Songs of Snake Bite and A Pardhan Epic.

S. S.

Broken Silence. By Mirza Ahmed Sohrab. Price $ 2.50.

Abdul Baha's Grandson. Story of a Twentieth Century Excommunication. By Mirza Ahmed Sohrab. Price $ 1.50.

Both the volumes published by Universal Publishing Co. New York, for The New History Foundation, 132, East 65th Street, New York. N.Y.

BROKEN SILENCE is a review of soul and conscience. It is a confession made under duress. It was a tale that was never meant to be told. In this work students of comparative religion and philosophy will find a rare opportunity to study the case history of man. The dangers and pitfalls experienced by historic religions in their career are here presented as contemporary history in

terms of modern religious movement. As mentioned by Haridas T. Muzumdar this judicial vindication should encourage our generation to cherish all the more reverently the political as well as the human rights of man.

ABDUL BAHA'S GRANDSON deals with the remarkable story of excommunication in recent times within the Bahai movement, an action in direct opposition of the Founders—the Bab, Baha-O-Llah and Abdul Baha. The book under review is a protest against Facism in religion and is an argument based on the universal principles of tolerance and brotherhood as taught by prophets and sages of all times. The world is large; our pathways will probably never cross; and the light which we follow is the same; it falls on us without distinction and will guide us to the same goal.

The two volumes are a remarkable contribution to Bahal literature. S. S.

Kama Sustras—The Hindu Art of Love. Edited by Dr. B. N. Basu.
The Art of Love in the Orient. By N. K. Basu.
Urban Morals in Ancient India. By S. L. Ghosh.

All the three books published by the Medical Book Company. Post Box 10814, Calcutta.

THE authors of the books under review have done distinguished service by trying to explore many questions and problems concerning sex and sex life. From the point of view of social life and sex hygiene they possess an importance which cannot be gainsaid. Vatseyana, the distinguished author of Kāmasūtra, a critical digest of the very late centuries before Christ, furnishes the text of several observations contained in these books. The later medieval writers, Kokkoka of *Rati Rahasya* and Kalyanamalla the author of *Ānanda Ranga* of the sixteenth century A. D. are other writers whose works have been utilised by the authors. The proper study of man is man and the orb of life passes alternately through its two phases, vital and reflective, the dark and the bright, the procreative or creative and the imaginative or rational. So far as the Indo-Āryan life is concerned the proper study of man commenced with the Upaniṣads, through which one may trace step by

step the course of progress of the reflective man from darkness to light, from flesh to soul, from carnality to divinity, in the full-fledged pictures of glory out of its dark background. The ascetic morality and life-long abstinence form a virtue far from being a practical proposition. Consequently we cannot with an entirely puritanic outlook turn away from looking at things concerning a a woman. Truly the woman is an eternal mystery to the man just as the man himself is to the woman. It is this thick shroud of mystery around the sense of mutual unlikeness that acts as the *causa provocateur* in impelling the one to probe into the secret and to gain more intimate knowledge of the other. The inspiring hymn of Sūrya in the Ṛgveda gives a very thorough-going conception of marital life and it is in this point of view of the sacred order of marriage that these books would have to be closely studied.

S.S.

S'rī S'aṅkara's **Soundaryalahari. (The Wave of Beauty)** Translated by P. Sama Rao, B.A., B.L. Published by Messrs. B. G. Paul & Co. 4, Frances Joseph Street, Madras. Price Annas 8.

MR. SAMA RAO gives an excellent translation of Soundaryalahari, the famous composition of S'rī Śaṅkara which is regarded as assisting the devotee to attain the lotus feet of S'iva's consort, Pārvatī, known also as Umā and Bhagavatī. Here S'rī S'aṅkaracārya, the protagonist of Nirguṇa Brahman, praises the quintessential beauty of the Mother of the Universe in glowing verse. Availability of the text would greatly add to the value of the translation.

S. S.

Javadwipa, Borobudur, Ramayana in Stone. By Swami Sadananda. Published by Sachi Dulal Dey. 49/B. Mirzapore Street Calcutta.

THESE phamplets give an interesting and brief narrative of what the author saw during his tour in the East Indies. They are well written and beautifully illustrated. The description of the monument is simple, sincere and extremely absorbing. The author has done useful service in bringing prominently to notice these evidences of Hindu Culture in the Far East. Evidence of the achievements

of ancient Hindu and Buddhist India which still exists in Thailand and its neighbouring countries in the form of inscriptions, sculptures, temples and monuments is clearly brought out in these works of the Svamiji.

R.H.R.

Adventures with Evil Spirits. By Joseph J. Ghose, M.A., D. Litt. (Edin.), Principal, Modern High School, Allahabad. Price Re. 1-8-0.

IT is curious that the late Rajasabhabhushana K. Chandy should have been the inspirer of this work. The author says that this work contains his experiences over a period of twenty years and he has collected here what was previously published in several periodicals of the time. A large number of the educated classes amongst whom the reviewer is one, may have no faith in life after death and in the existence of spirits. While behaviour alleged to be due to evil spirits causing illness should be treated medically, it would indeed matter little should good luck or good spirit preside over man's destiny. The experiences referred to by the author have to be read to be enjoyed and cannot be referred to in a review. In some places they almost look like stories from the planchette to which reference might be made to a publication in this journal. (Vol. XXXIII. pages 140 to 178 and pages 281 to 301). Believe it or not, the stories undoubtedly make very interesting if not instructive reading.

S. S.

ENGLISH-SANSKRIT

Varahamihira's Brihat Samhita, Vol. I & II, with an English Translation and Notes by Panditabhushana V. Subramanya Sastri, B.A. and Vidwan M. Ramakrishna Bhat, M.A. Published by the author, 65, 3rd Cross Road, Basavanagudi, P.O. Bangalore. Price Rs. 12-8-0.

BRIHAT SAMHITA is a work of S'rī Varahamihira, reputed author of several works on astrology. It is really his *magnum opus* and one of the most highly esteemed, best known and frequently cited text-books. It is an authority on Hindu astronomy, astrology and social science, holding the first rank among the samhitas, unsurpassed for completeness, simplicity and consciousness and a

unique work in the samhita literature. The great Sanskrit dramatist Kaḷidasa appears to have left his influence on this work. Varahamihira appears to have been a staunch admirer of the poet Kaḷidasa. While he was not a pioneer in the field of samhita and following in the wake of Parasara, Garga and others to whom he refers, he belongs to the group of first rank scholars in scientific astronomy such as Āryabhata, Brahmagupta and Bhāskara.

Varahamihira was a native of Avanti and son of Ārya Dāsa of Ujjayini, born perhaps in 505 A.D. He was an ornament of the court of Vikramaditya. He is referred to by Viṣṇu S′arman who translated Panchatantra and by Kalyanavarman in his Sārạvali, Alberuni, the Arabian astronomer has translated the Laghu Jātaka of Varahamihira into Arabic and has eulogised Brihat samhita for its richness and poetic beauty. According to the author, a king should employ a chief astrologer assisted by four others. The chapters on omens give a great deal of useful information. Evil omens are the result of man's karma in previous births and they are intended to warn him against them. A whole chapter is devoted to explain the various types of the ārya metre containing three ganas and yatis and also many varities of Dandakas. Pancasiddhāntika and Brihat Jātaka had already been completed before this work. Bhattotpala has commented upon the Brihat Jātaka and he has also written an exhaustive commentary on Brihat Samhita. The translation and the notes are very helpful, clear and suggestive. There are a number of rules enunciated to ascertain the probable effect of an undertaking from indications of the moment, from the cawing of the crow or the sneezing of a neighbour. Chapter XIV deals with Kurma Vibhāga or the shape of the earth, the division of the globe into nine sub-continents and the nine divisions of the 27 lunar mansions each mansion consisting of three stars commencing from Krithikai which have a bearing on the original divisions of the Zodiac starting from the star owned by the Sun, the lord of the nine planets and considerable geographical details. We compliment the author on his completion of this great encyclopædia at this advanced age and in these difficult days of securing paper and workmen. S. S.

SANSKRIT

Rudradāsa's Chandralekha, (A drama in Prākṛt) The Prākṛt Text and Sanskrit-chaya authentically edited with a critical introduction, notes, appendix, select glossary, etc. by Dr. A. N. Upadhye, M.A., D. Litt. Published by Bharatiya Vidya Bhavan, Bombay. Price Rs. 6—0—0.

CHANDRALEKHA is a drama in Prākṛt of the Saṭṭaka variety written by Rudradāsa of the Pārasava community. The heroine is the daughter of Chandravarman, the king of the Angas and she marries king Manaveda, the Zomorin of Calicut (1658 to 1662 A.D). The prominent rasa is Sringāra. Evidently the author has written this work on or about 1660 A. D. The plot closely resembles Karpūra Mañjari of Rājasekhara. It could be safely said that Nyāyachandra's Rambhāmañjari, Markandeya's Vilāsavati, Visvesvara's Sringāramañjari and Ganasyama's Ānandasundari have taken their plot from the same source and have developed it according to their abilities. It appears that Ganasyama had woven his story independently of Rājaśekhara. Of the Sanskrit plays, the same plot has been represented in one form or other in S'rī Harṣa's Ratnāvaḷi and Priyadarsika, Bhāsa's Svapnavāsavadatta and Kāḷidasa's Malavikāgnimitra.

This play is written in the seventeenth century of the Christian Era in accordance with Vararuchi's rules of Prākṛt grammar. This work etablishes beyond doubt that the date of the play cannot be determined with precision by examining the structure and the language of the Prākṛt as is done by certain occidental scholars, such as Berriedale Keith and others.

Dr. Upadhye in his excellent introduction has examined the drama especially Prākṛt drama in all its phases. He has mainly used the paper manuscript preserved in the Oriental Library attached to the University of Travancore. The notes, select glossaries, *Saddasui*, etc. mentioned in the end of the book will add to the greatness of the work and they will all help in the proper understanding of the play.

M. B. N.

S'rī Mudgala Purāṇāntargata Gaṇesha Stotras. Compiled and Published by T. K. Rajagopalan. Copies can be had from T. R. Ramachandran, 37, High Road, Royapettah, Madras. Price annas fourteen.

THE manuscript of the work was found in the library of H. H. the Mahārāja of Orchha at Tikamgarh. Most of the stotras and and Upadeṣas included in this compilation have a distinctly yogic trend. Ekadanta stotra is highly lyrical in quality and promises great good to those who chant it. R. H. R.

The Mīmāmsaślokavarttika of Kumārilabhatta with the commentary, Kāśika of Sucharitamisra, Part III, Edited by Mimamṣakaratna Mimamsavisharada Vedasiromani V. A. Ramaswami Sastri, M. A. Honorary Director, University Manuscripts Library, Trivandrum. Price Rs. 3-0-0.

THE work under review is the third of Kumārila Bhatta's S'lokavārttika with the commentary known as Kāśika of Sucharitamisra. It contains the portions on *anumāna*, *sābda-upamāna*, *arthāpatti*, *abhāva*, *citrākshephā*, and *sambandhākṣephā*. Kumārila lived in the seventh century of the Christian Era and S'ucharitamisra lived in the eleventh century.

Kumārila has written three works on S'ābhara Bhāsya. Slokavārttika is a commentary on the first *pāda* of the first *adhyāya* Tantravārttika begins with the second *pāda* of the first *adhyāya* and ends with the close of the third *adhyāya*. On the rest of the Mimāmsaśāstra his commentary is called Tuptika. In addition to these works he is said to have written two works, namely, Brahattīka and Madhyamatika which are not available now.

Sabhara Svamin's work was very popular in Kumārila's days. Already Mimāmsa had sub-divided into two schools of thought. Kumārila perfected one system and his pupil, Prabhākara the other.

The Buddhist system is sharply criticised here. Buddha prohibited the killing of goats etc. But the followers of Mimāmsa allowed the killing of goats etc. in sacrifices only.

The late Mr. Embar Krishnamachariar in his excellent introduction in Sanskrit has made a close study of two systems of Mimamsa philosophy and has pointed out clearly the doctrinal differences of the two schools.

The editor in his English introduction has given a summary of the S'ābhara Bhāsya up to the end of the *autpattika* sutra. Our thanks are due to the editor in publishing this very useful work in these hard days. We recommend this book to all lovers of Mīmāmsa philosophy. M. B. N.

Suvarnasapati Sastra, Sāṅkhya Kārikā Saptati of Īśvara Kṛṣṇa with a Commentary. Reconstructed into Sanskrit from the Chinese translation of Paramārtha and edited with English Notes, Introduction and Appendices by N. Aiyaswami Sastri. Published by Sri Venkateswara Oriental Institute, Tirupati. Price 6—0—0.

PUNDIT N. Aiyaswami Sastri has reconstructed into Sanskrit a commentary on the Sāṅkhya Kārikā of Īśvarakṛṣṇa from the Chinese translation of Paramārtha. The original is lost to us. There is evidence to show that it was in existence in the eleventh century of the Christian Era. Alberuni has taken materials from the original of this Chinese translation for his book called *Indica*, on the philosophy, religion, science and literature of India. It cannot be the Mātaravṛthi published by the Chowkamba Sanskrit Series, Benares, because there is dissimilarity of views between the two works. Could it be the Māṭarabhāsya mentioned in the *Anuyogadvāra Sūtra*, a jain work of the fifth century A.D. is a point to be considered by scholars before conclusions could be drawn.

Certain facts can be mentioned here, *viz.* The Chinese translation of Sāṅkhya Kārikā has been reconstructed into Sanskrit yet the original Sāṅkhya Kārikā has not been produced. But the ideas of Īśvarakṛṣṇa are present in the work. (2) The readers of Sāṅkhya Kārikā find a gap after the sixty-second Kārikā. They have introduced a new Kārikā there while this work clearly shows that there is no place for the sixty-third Kārikā. The ideas contained

in the sixty-third Kārikā are all present in the commentary of the sixty-second.

Pundit Aiyaswami Sastri has done a signal service by re-constructing into Sanskrit the Chinese translation of Paramārtha. This work will be a valuable asset to Sanskrit Literature and the authorities of the S'rī Venkatesvara Institute deserve all our thanks.

M.B.N.

The Secretary requests that—

(1) Every member will kindly introduce at least one friend to the Society during the current year and thus help to popularise the work of the Society.

(2) Members who can afford it will help to build up a capital fund by converting their ordinary membership into life membership.

(3) Members who have not yet remitted their subscriptions will kindly remit them on receipt of this issue of the Journal.

(4) Members will be so good as to send us odd copies of Nos. 1 to 4 of Volumes VIII and IX of the Q.J.M.S. If they so desire, the copies will be paid for at As. 12 each.

Kailasa Pilgrimage of His Highness the Maharaja of Mysore

By S. SRIKANTAYA

An interesting and detailed narrative of the visit of His Highness Sir Sri Krishnaraja Wadiyar Bahadur IV, Maharaja of Mysore, to Mount Kailasa.

Price Re. 1-4-0 India; 2*sh.* 4*d.* Foreign; 65 cents America.

POSTAGE AND PACKING EXTRA

Copies can be had from :

THE GENERAL SECRETARY,

Mythic Society, Daly Memorial Hall,

Cenotaph Road, BANGALORE CITY.

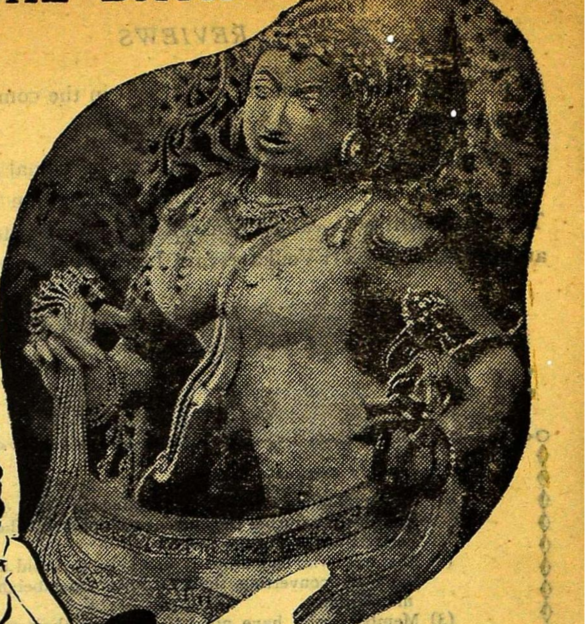
AFTFR THE BATH

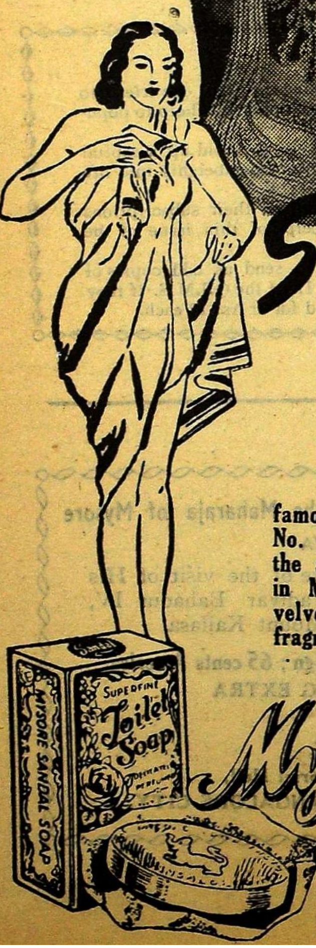
Mysore Sandal massage was practised by women of ancient India.

Stone figures in Belur Temple

MYSORE'S

Shrine of Indian Art





Sandal for Beauty

IN PAST AND PRESENT

The Sandal Oil of Mysore's forests was famous throughout the ages as India's beautifier No. 1. The modern Miss finds the virtues of the ancient beauty aid enchanced and refined in Mysore Sandal Soap. It leaves the skin velvet smooth and imparts the discreetly delicate fragrance which modern ladies prefer.

Mysore Sandal Soap

THE BEAUTY SOAP OF INDIA

The Mythic Society

(Founded in 1909)

The Society promotes the study of the sciences of Archæology, Anthropology, Art, Architecture, Ethnology, Folk-lore, History, Philosophy, Religion and other allied subjects more particularly in Mysore and Southern India and stimulates research in the above subjects.

The activities of the Society are:

(*a*) To publish a Quarterly Journal containing original research articles on subjects connected with the objects of the Society and the transactions of the Society, (*b*) to arrange for lectures from eminent scholars, and (*c*) to maintain a library and a free reading room.

Privileges of membership:

(*a*) Free supply of the journal, (*b*) use of the library and reading room, (*c*) lectures, intimation of which will be given to members in Bangalore, (*d*) to bring their friends to lectures, (*e*) to purchase the publications of the Society at a discount of 6¼%, (*f*) to have the privilege of Rules 105 of the Rules of the Royal Asiatic Society of Great Britain and Ireland, and (*g*) to vote at the Annual Meeting.

Contributions are accepted from scholars on subjects connected with our objects. They must be type written or legibly written on one side of the paper only. Contributors are entitled to fifteen reprints of their contributions free of cost.

Books on Indology are reviewed in the Quarterly. All books intended for review may be sent to the Editor.

Advertisement charges, etc. may be obtained on application to the Editor.

Membership Subscription:

Rs. 5—0—0, or 10 shillings, or $ 2.50 per year.

Rs. 100—0—0 or £ 10—0—0 or $ 50 Life-membership.

Special Numbers of the Journal:

The Silver Jubilee Volume Rs. 6-12-0. } Packing and
Sri Krishnaraja Memorial Number Rs. 4-8-0 } Postage Extra.

Further details can be had from:

The General Secretary and Treasurer
THE MYTHIC SOCIETY
Daly Memorial Hall
Cenotaph Road
Bangalore City.

PUBLICATIONS & REPRINTS

FOR SALE

No.	Title	Rs.	A.	s.	d.	$. cts.
1.	Catalogue of Books in the Mythic Society Library (1925) ...	0	10	1	2	0.30
2.	Supplement to above (June 30, 1930) ...	0	8	1	0	0.25
3.	Nos. 1 and 2 together	1	0	2	0	0.50
4.	Essay on Gunadhya and the Bṛhatkatha, by A. M. Tabard pp. 1—42 ...	1	0	2	0	0.50
5.	Do do pp. 1—92 ...	1	8	3	0	0.75
6.	Do do complete, pp. 1—228	5	0	10	0	2.50
7.	Kannada Passages in the Oxyrhyncus Papyri, No. 413, by S. Srikantaya ...	1	0	2	0	0.50
8.	Indian Music, by D. B. Ramachandra Mudaliar	0	6	0	6	0.35
9.	Asvatthaman (by Sri): A Critical Study, by S. Srikantaya	0	12	1	4	0.55
10.	The Birthplace of Buddha, by A. M. Tabard ...	1	0	2	0	0.50
11.	The Exploits of King Kampila and Kumara Ramanātha, by M. H. Rama Sharma ...	2	0	4	0	1.00
12.	The Solar Signs in Indian Literature, by B. V. Kameswara Ayyar ...	0	4	0	6	0.12
13.	Kailasa Pilgrimage of His Highness the Maharaja of Mysore, by S. Srikantaya ...	1	4	2	4	0.65
14.	Heavenly Mansions of the Hindus, by S. Srikantaya	2	8	5	0	1.25
15.	Founders of Vijayanagara, by S. Srikantaya ...	5	0	10	0	2.50
16.	Modern Mysore, by M. Shama Rao, Two Vols.	10	0	20	0	5.00
17.	Report of the Gilgit Excavation in 1938, by M. S. Kaul Sastri	1	8	3	0	0.75
18.	Proceedings of the Annual Meetings of the Mythic Society, XIII and onwards each	0	4	0	6	0.12
19.	Balacarita, by Prof. K. R. Pisharoti, M.A. ...	0	6	0	6	0.35
20.	Sri Krishnaraja Wadiyar IV, by S. Srikantaya	1	0	2	0	0.50
21.	Talk with the Planchette ...	2	0	4	0	1.00
22.	Index to QJMS. Each Volume from Vol. XVI & onwards ...	0	4	0	6	0.12
23.	Back Numbers of the QJMS Vols. I to VII & X onwards ... per Volume	8	0	16	0	4 00
24.	Do do per Issue (If available)	2	8	4	8	1.30

(Packing, Postage, etc. Extra)

Can be had from—

The Secretary & Treasurer
Mythic Society
Daly Memorial Hall, Cenotaph Road,
Bangalore City.

London Agents :—
Messrs. ARTHUR PROBSTHIAN,
41, Great Russel Street, London, W.C.I.

Modi Power Printing Works, Bangalore City.